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SKINNER AS MEMORIAL FOR WASHINGTON, PA.

GIFT TO FINE NEW CHURCH

Mrs. Frances Ashbrook Is Donor of Three-Manual Instrument of Thirty-Nine Stops To Be Installed in the Fall.

As a memorial to her husband, Mrs. Frances Ashbrook has presented to the Second Presbyterian Church of Washington, Pa., a Skinner organ. It is to be a three-manual of thirty-nine speaking stops. The church edifice is described as one of the most imposing and artistic in any Pennsylvania city. It is now under roof and will be completed in the fall. An organist to preside over the new instrument has not yet been selected.

Following is the stop scheme of the organ:

GREAT ORGAN.
Bourdon (Pedal extension), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Mixture, 2 rks., 122 pipes.
Tromba, 8 ft., 61 pipes.
French Horn (in Choir box), 8 ft., 61 pipes.
Chimes (in Swell), 20 notes.

SWELL ORGAN.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangular, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Contra Oboe, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Piccolo, 8 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.

PEDAL ORGAN.
Diapason (lower 12 resultant), 32 ft., 32 notes.
Diapason (bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Ext. from Rohrflöte), 16 ft., 12 pipes.
Contra Oboe (Swell), 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone (ext. Great Tromba), 16 ft., 12 pipes.

MAITLAND IN ATLANTIC CITY

Plays Series of Daily Recitals at the Convention Hall.

The first regular series of recitals on the partly completed organ in the convention hall, Atlantic City, N. J., is being played by Dr. Rollo Maitland of Philadelphia, in connection with the American fair. Mr. Maitland gave his initial program July 17 and will be heard daily until Aug. 27. He is presenting three "features" a day, of which a "Trip to Atlantic City" is one. The others are "The Return of the Marines" and "One Hundred and Fifty Years of American History." These are all more or less descriptive. The other recitals, three in number during the day, are from twenty to thirty minutes in length.

The opening recital on the large Kimball organ in the ballroom of the convention hall was played by Dr. Maitland Sunday evening, May 25, and one of the features was the improvisation of a symphony. The resources of the instrument of 4,115 pipes were well demonstrated with the following selections: Grand Festival March, Herbert; Overture to "William Tell," Rossini; "Liebestraum," Liszt; Spinning Song, Mendelssohn; Allegro from Sixth Symphony, Widor; Southern Rhapsody, Hosmer; "A Trip to Atlantic City," Maitland; Improvisation.

Dean Henry S. Fry, a Philadelphia Convention Host



DEATH OF EDWARD V. CLARKE KILGEN FOR A SKYSCRAPER

Noted Organ Finisher and Organist Passes Away in Pittsburgh.

Edward Vernon Clarke, for many years a notable figure in the organ circles of America, died June 2 at Pittsburgh of pneumonia. He was 65 years old. In addition to being one of the ablest organ finishers in America, he was a gifted organist. He had been employed by a number of the leading builders and at the time of his death was on the staff of M. P. Möller, by whom he had been employed at various times during the last two decades.

Mr. Clarke was stricken while in Pittsburgh on business for M. P. Möller. Mrs. Clarke, who was summoned to Pittsburgh on Memorial Day, was with her husband when he passed away.

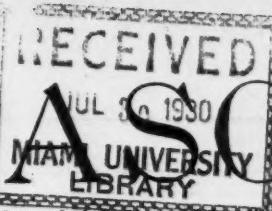
Mr. Clarke is survived by his widow, Mrs. Annie Cassell Clarke; a daughter, Mrs. Arvid W. Johnson, and a grandson, William Clarke Johnson, all of Jamestown, N. Y., and three sisters and two brothers in Leeds, England. He was born in England Feb. 24, 1865, and had resided in this country about forty-five years.

Mr. Clarke was for some time organist and choir director of St. Luke's Episcopal Church at Jamestown. Going there to give a recital on the new organ, after he had supervised its installation, he was immediately engaged. He was supervisor of music in the public schools at the same time.

Mr. Clarke was a member of the Masonic fraternity, including Ismailia Temple, Ancient Arabic Nobles of the Mystic Shrine, Buffalo.

Prizes for Schenk Pupils.

Two pupils of Dr. William G. Schenk won first prize in composition at the Detroit Conservatory of Music, Katherine Lynch winning the first prize given by the Sigma Alpha Iota and Max Aust the first prize given by the Detroit Conservatory.



PHILADELPHIA EVENTS EVOKE SUPERLATIVES

GREAT CONVENTION STAGED

A. G. O. Sessions Marked by Excellent Recitals on Organs of Great Fame—Du Pont, Möller and Richards Among Hosts.

A galaxy of events fit to inspire the use of superlatives was staged by the Philadelphia organ fraternity the last week of June when the ninth general convention of the American Guild of Organists was held in the city of brotherly love. There were so many successful attempts to break records that the meeting will go down in history as one of the most noteworthy ever held in this country.

Perhaps never before have the organists who attend conventions had the privilege of seeing and hearing so many of the world's most important organs in so short a space of time. The instruments included the world's largest, that in the Wanamaker store, which has only recently undergone further enlargement; a great Aeolian concert instrument, unique in its setting and its purposes, which has just been installed in the conservatories on the estate of Pierre S. du Pont between Philadelphia and Wilmington; the great Austin instrument of 200 stops built for the Sesquicentennial Exposition of 1926 and since then presented to the University of Pennsylvania, which is one of the outstanding organs of the world and is unique also by reason of the fact that it was designed by a committee of prominent organists; and, last of all, the immense organ being built for the convention hall of Atlantic City by Midmer-Losh, Inc., and so far advanced toward completion that it could be adequately demonstrated, giving the visitors an inkling of what is to come when this vast undertaking, with all its new and novel features, most of them the children of the fertile brain of Senator Emerson L. Richards, is brought to complete realization. All of which does not take into account the large new Kimball organ in the ball-room of the Atlantic City convention hall, a colossal Möller, one of the largest three units in the world, in the Metropolitan Theater, a four-manual Casavant, two four-manual Austins and a four-manual Welte-Tripp heard in the course of the convention recitals.

Tribute to the Players

The second set of superlatives must be reserved for the musical features of the meeting. The recitals were given by a company of performers who represented the flower of American organ playing. And there was variety in their styles and in their offerings. There were seasoned men like Edwin Arthur Kraft, Charles M. Courboin, Arthur B. Jennings and Rollo Maitland. Then there was that remarkably versatile and appealing organist for Mr. du Pont, Firmin Swinnen, a man of many moods and excelling in all of them. Miss Catharine Morgan most ably represented the women and proved that they need not yield priority to their brethren, and she and Carl Weinrich and Alexander McCurdy formed a company of young recitalists who made it very evident that the oncoming generation will ably uphold the best and highest ideals of organ playing in America. Besides the variety in organ performance there was variety of choral music in the Guild service at St. Luke's Church, Germantown, and a splendid choral program at the Second Presbyterian, when the choral society from Camden, N. J., under Dr. Henry S. Fry's direction did some decidedly beautiful work, assisted by Mr. McCurdy's choir.

Another superlative will apply to the attendance, which was close to the 400-mark and probably has never been exceeded at a national convention of organists. The central situation of Philadelphia, near New York and other

American Guild of Organists in Convention at Philadelphia



Photograph by Harold R. Stott

cities, and the fact that the N. A. O. convention this year is being held on the Pacific coast, had a very noticeable effect on the registration from all parts of the East. At the same time there was representation from chapters as far away as the Pacific Northwest.

The total registration of 385 included, among others, 164 from Pennsylvania, forty-five from New Jersey, thirteen from Maryland, fifty-nine from New York, seventeen from the District of Columbia, eight from Illinois, three from Kansas, two each from Virginia, New Hampshire, Florida, Canada, Mexico and Georgia, and one each from California, Kentucky, Louisiana, Minnesota, Texas, West Virginia and Washington.

Then there was the gastronomic side, which also calls for superlatives. Hosts such as Mr. and Mrs. Pierre S. du Pont, Mr. and Mrs. Edward T. Stotesbury, M. P. Möller and Senator Richards made the week noteworthy for things not so aesthetic, but perhaps just as appealing as the feast of organ music.

To add another superlative the weather man did his best by providing a temperature well up in the nineties and, for variety, a terrific cloudburst that befell the busloads of convention visitors Thursday night on their way to the Second Presbyterian Church and made necessary delay of half an hour in beginning this service.

Naturally the four days of the convention were of the greatest inspirational value, aside from their educational worth.

Arrangements for the convention were in the hands of a committee which deserves great credit for its hard work and the success achieved. This committee was headed by James C. Warhurst, general chairman of the convention, and included a number of the principal organists of Philadelphia, ably supported by the officers of the Pennsylvania chapter, of which Henry S. Fry, Mus. D., is dean, Rolfe F. Maitland, Mus. D., sub-dean, James C. Warhurst, secretary, and W. Forrest Paul, treasurer. Dr. John McE. Ward, president of the American Organ Players' Club, was chairman of the program committee.

Courboin Opens Proceedings

The first convention event was a recital on the world's largest organ in the Wanamaker store by Charles M. Courboin Monday evening, June 23. Mr. Courboin is too well known to readers of *The Diapason* to require a dissertation on his standing or attainments. He played an interesting and varied program and gave the conven-

tion an auspicious start.

After George W. Till, who has had much to do with the construction and growth of the instrument, had described its resources, Mr. Courboin played a program which consisted of the following works and in which his interpretation of the "Liebestod" was described as a compellingly beautiful feature: Prelude and Fugue, A minor, Bach; Andante, "Grande Piece Symphonique," Franck; Allegretto, de Boeck; Passacaglia, Bach; "Cantilena e Musetta," Mauro-Cottone; Sketch in D flat, Schumann; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; Toccata from Fifth Symphony, Widor.

Formal greetings to the visitors were voiced Tuesday morning, with Dean Fry of the Pennsylvania chapter presiding. Dr. Herbert J. Tily, president of the Philadelphia Music Commission and of the large mercantile firm of Strawbridge & Clothier, an organist, composer, conductor and business executive, spoke for the commission, and Clara Barnes Abbott represented the Bureau of Music of Philadelphia, of which she is chief. She was followed by Dr. John McE. Ward, president of the American Organ Players' Club, and by Dr. Wilfred W. Fry, president of the Musical Art Society of Camden, N. J., across the Delaware River from Philadelphia. Warden Frank L. Sealy responded briefly to these welcoming talks.

Philadelphia As Art Center

Dean Henry S. Fry said in part: "In welcoming you to Philadelphia we perhaps may be excused for a justifiable pride in believing that we welcome you to a cultural center—a culture that embraces not only music, but the other arts as well. This culture has been enhanced to a great extent by the interest of such persons as Cyrus H. K. Curtis, the late Edward W. Bok, Mary Louise Curtis Bok, the board of directors of the Philadelphia Orchestra and the two men whom we are privileged to have with us today, Dr. Herbert J. Tily and Dr. Wilfred W. Fry. Within the last month three movements of major import to the development of the culture of our city have been announced—the first when Dr. Tily turned the first spadeful of earth for the erection of the 'summer home' of the Philadelphia Orchestra; the second when Mr. Curtis turned the first spadeful of earth for the great Franklin Memorial. The third event was the announcement of the donation of the ground for a great 'Temple of Music' by Mr. Curtis, involving an expenditure of over \$2,000,000 for the

ground alone. Nearly another million dollars has been subscribed toward this project by Mr. and Mrs. Bok. These three additions to our cultural life involve an expenditure of over \$10,000,000—a liberal contribution to art.

"Last night you listened to the largest organ in the world, the result of interest in our instrument on the part of John Wanamaker and his son, Rodman Wanamaker, both of whom have passed on. On Thursday you will have an opportunity to hear one of the largest college organs, if not the largest in the world—that in Irvine Auditorium of the University of Pennsylvania. Philadelphia is the home of the oldest organ players' club in the country—the American Organ Players' Club—and of the oldest chapter of the American Guild of Organists, the Pennsylvania chapter, your host for this convention."

In introducing Dr. Wilfred W. Fry, who is an honorary member of the National Association of Organists, and Harold Vincent Milligan, president of the same organization, Dean Henry S. Fry said that perhaps in these days of merger there might be a combining of the two organizations (the A. G. O. and the N. A. O.) in one glorious body of organists, with one convention. That the suggestion was approved by those in attendance at the convention was manifest in the spontaneous applause greeting the mention of a merger.

In his welcoming address Wilfred W. Fry said in part: "Only by ascertaining the date of the founding of this potent and far-reaching organization did I come to realize that it had been my privilege to attend one of the first of the many significant services conducted by your distinguished founders. It was in 1897, or thereabouts, that I was so fortunate as to be invited to attend a service of the Guild in the New York Avenue Methodist Episcopal Church of Brooklyn, the fragrant memory of which has remained with me all these years. Dr. Lyman Abbot delivered the address. The chorus was made up of the combined quartets of leading Brooklyn churches. Abram Ray Tyler was at his own console and in the processionals were such masters of the organ as Dr. Henry Granger Hanchett, John Hyatt Brewer, R. Huntington Woodman and E. M. Bowman. Little did one youth who was uplifted by the dignity and beauty of that service dream that it would ever be his privilege to have a part in welcoming this distinguished body on such an auspicious occasion.

"Allow me to anticipate usual questions by stating for your information that, unfortunately for me, Dr. Henry

Fry is not my father, my uncle, my brother, nor even a distant cousin. I am merely a disciple of his—we are fratres in labor.

"In these hectic, hurrying days in which we live, it is in its ministry to the deepest needs of the soul that the noble instrument of which you are exemplars finds its highest place. If you permit the suggestion of a distinctly lay viewpoint, it seems to me that in the hands of this great organization rests a definite responsibility regarding the future of the organ in our civilization. In the first place, it rests with you to prevent the debauching of the organ. I am aware of the fact that there are those within hearing of my voice who have turned aside resolutely from lucrative positions which involved the surrender of their musical integrity, and to such I would give all praise. On the other hand, I recognize, too, the danger on the part of the artist of being so impatient with the laity that he tends to perform rather than to interpret. It seems to me that this function of making the organ interesting is equally important."

Kraft Plays Fine Recital

The musical feast of the first day of the convention opened at the First (Calvary) Presbyterian Church with a recital by Edwin Arthur Kraft, F. A. G. O., of Cleveland, where he is organist and choirmaster of Trinity Cathedral. Mr. Kraft is by no means a newcomer among Guild recitalists, and his recital record throughout the land is one of those that go to make the history of the organ in America today. He played at the Oberlin convention ten years ago, and at the Detroit convention, and was heard also at the Pittsburgh and Cleveland conventions of the N. A. O. But it is doubtful whether he ever made a deeper or more favorable impression on his fellow organists than he did with his Philadelphia recital, a fact clearly evidenced by the comments heard afterward on every hand. It was a clean performance that had style, rhythm and a technique whose flawlessness was noticeable. There was no attempt at the sensational or at display—it was just first-class organ playing and it delighted his audience.

Mr. Kraft's list of offerings was as follows: Allegro maestoso (from Sonata, Op. 28), Elgar; Minuet, C. P. E. Bach; Sonata, "The Ninety-fourth Psalm," Reubke; Scherzo, Gaston M. Dethier; "Variations sur un Noël," Dupré; Chorale Prelude, "Jesus, meine Zuversicht," Reger; "Toccata di Concerto," Lemare.

The heavy number, of course, was

Visitors on Grounds of Longwood, Estate of Pierre S. du Pont



The Reubke Sonata—almost a recital in itself—and it won Mr. Kraft an ovation. The Dethier Scherzo and Bach Minuet were delightful. The latter and the devotional Reger chorale prelude, which was sublime, alone were worth coming many miles to hear. The first and last numbers added touches of brilliancy and the entire program was well balanced. The organ is a large Casavant of excellent quality.

The next number on the day's program was a visit to the Presser Home, an institution founded by the late Theodore Presser as a place where aged and infirm musicians might spend their days in comfort. The plan of the home was explained to the visitors by Dr. James Francis Cooke, editor of the *Etude* and head of the Presser Foundation. After an inspection of the comfortable and well-appointed building and the beautiful grounds luncheon was served on the lawn. The hospitality of the Presser Company was one of the high lights of the convention.

Miss Catharine Morgan Plays

The Tuesday afternoon recital was played at the First Presbyterian Church in Germantown, after a bus ride through Fairmount Park, and Miss Catharine Morgan, F. A. G. O., of the Haws Avenue M. E. Church of Norristown, Pa., who is rapidly establishing herself as one of the company of unusually capable woman concert performers of the country, and who is in demand for recitals both at home and in many other places, was at the console of the Austin organ, an instrument of 124 stops, with the main organ at the rear of the church, in a gallery, and the remainder in front, divided between the two sides of the pulpit platform. Youthful vigor and excellent training have combined to give Miss Morgan's playing grace, force and brilliancy. Her remarkable touch was a subject of comment, as displayed in the Scherzo from Widor's Fourth Symphony. Her playing of the Bach chorale preludes and Fugue in A minor was mature and thoroughly excellent. The same would apply to the Passacaglia. To the chorale prelude to "Sleepers Wake" she gave a spirited interpretation to which some might take exception as departing from the style and tempo traditional for a chorale. Her own three little compositions showed a variety of moods and an originality that were refreshing. They were further evidence that in Miss Morgan we have an organist from whom much will be heard in the years to come. Her program in full consisted of the following: Prelude and

Fugue in A minor, Bach; Two Chorale Preludes, "Come, Saviour of Men" and "Sleepers, Awake," Bach; Passacaglia and Fugue in C minor, Bach; Scherzo from Fourth Symphony, Widor; "Trois Pièces," Catharine Morgan; Finale from First Symphony, Vierne.

After a fine dinner in the parish-house of the church under the auspices of Edward R. Tourison and his choir of the Second Baptist Church, the convention visitors strolled over to the large First Methodist Church and from points of vantage on the steps of the Germantown High School and from the street listened to a carillon program by Bernard R. Mausert, organist and carillonneur of the church. Mr. Mausert went far afield to illustrate the scope and possibilities of the bells when he included such selections as the Chopin Funeral March, the Handel "Harmonious Blacksmith" and a Haydn Rondo, and at the same time gave evidence of his facile technique. His list of selections was as follows: "Marche Funèbre," Chopin (in memoriam to members of the A. G. O. who have passed away during the year); hymns, "Softly Now the Light of Day" and "All Hail the Power of Jesus" N. a. m. e.; "The Harmonious Blacksmith," Handel; Adagio from Sonata Op. 2, No. 1, Beethoven; "Rondo All' Ongarese," Haydn; "Träumerie," Schumann; "Praeludium" in B for the Carillon, Denyan; March from "Carmen," Bizet; "Star-Spangled Banner."

Guild Service at St. Luke's

The day closed with an impressive service at St. Luke's Church, Germantown. These services are a feature of every Guild convention and are an appropriate evidence of the religious basis on which its founders placed the Guild. George Alexander West, F. R. C. O., F. A. G. O., was at the organ and his choir of boys and men sang the service. Many of the Guild members marched into the church in their robes. The Gregorian Magnificat and the Nunc Dimittis in A by Martin were well sung. The anthems were Elgar's "Light of the World," from "Lux Christi," and Mark Andrews' "O Brightness of the Immortal Father's Face." As a postlude Mr. West played a little known but interesting work by Emile Bourdon—the *Prelude* and *Chorale* from his "Première Symphonie." The composer is organist of the Cathedral of Monaco.

Playday of Convention

Wednesday was one of the playdays of the convention, for in addition to the visits to two of the most extensive and beautiful estates in America it in-

cluded a dinner as guests of Pierre S. du Pont and a beautiful drive from Philadelphia through the suburban district to Longwood, near Wilmington.

Buses provided by the Aeolian Company left for the home of Mr. and Mrs. Edward T. Stotesbury in the Chestnut Hill section in the forenoon and on arrival there the guests were received by Mrs. Stotesbury and Mrs. Edward P. Linch, private organist at the Stotesbury home. After a stroll through the art galleries and other rooms of the mansion and the serving of refreshments Mrs. Linch was heard in a program on the three-manual Aeolian residence organ, and as a graceful compliment to her fellow organists of Philadelphia played compositions by Philadelphians, her offerings including the following: Ralph Kinder's *Toccata* in D, Bach; "Capriccio Italienne," Tschaikowsky; "May Night," Palmgren; "Sunshine" (*Toccata*), Swinnen.

From the Stotesbury estate the buses wended their way through the beautiful countryside with its rolling land dotted by the country homes of Philadelphia's men of influence and wealth, stopping along the way at the chapel in Valley Forge, arriving at Longwood, the home of Pierre S. du Pont, late in the afternoon. Here seats were taken in the great conservatories and while the eye feasted on the beauties of nature as cultivated at this famous place, the ear enjoyed a remarkable feast in hearing the new concert organ completed only month or two ago by the Aeolian Company, replacing the one which was heard by thousands while it stood in the same place until it was displaced by the larger instrument; and before the sun set on this scene the baser appetites of the inner man were most adequately satisfied with a feast of still a third kind.

Firmin Swinnen, private organist for Mr. du Pont, could not have given a better performance, nor could he have arranged a more interesting program, nor could the organ have been more satisfying—at least that was the conviction of the majority of his audience. The setting for the recital was perfection, and quite unique. Mr. Swinnen has the equipment of talent and experience needed for the ideal recitalist. As organist of the Antwerp Cathedral, followed by exile from his native Belgium when the Germans invaded that country, and his subsequent service as organist of some of America's most prominent theaters, he has gained that wide variety of experience that makes him equally at home with the severest classical and the most informally jazzy. And in the organ, with its lovely soft effects, its glorious diapasons, a trumpet fanfare that seems incredibly smooth

for such a powerful chorus of reeds, and a full organ that completely fills the wide expanse of the conservatories, there seemed to be nothing left to be desired. If there was it was supplied by the wrens whose fine judgment in the selection of a home site was shown by their establishing their domiciles in this lovely place and who contributed their share to the convention music by singing ad libitum for Mr. Swinnen.

Here were the offerings of the afternoon: "Piece Heroique," Franck; Love Song (From Second Indian Suite), MacDowell; Fifth Symphony (First movement), Widor; Minuet, Mozart; Aria in D, Bach; "Capriccio Italienne," Tschaikowsky; "May Night," Palmgren; "Sunshine" (*Toccata*), Swinnen.

The Franck composition was interpreted as might be expected of a man of Mr. Swinnen's nationality and fine ability as a legitimate organist. The MacDowell "Love Song" was a thing of pure loveliness. The Widor variations were rendered with such variety that the repetition which sometimes makes them tiresome in their length was not felt. A perfect imitation of the violoncello was given in the Bach Aria, and the Tschaikowsky number revealed the marvelous reeds of the new organ.

After the recital the instrument of more than 10,000 pipes was inspected from the console to the vast battery of Orgoblos in the second basement. Then dinner was served and Mr. and Mrs. du Pont were most gracious hosts. To complete the day there was a marvelous electric fountain display accompanied by music from a phonograph equipped with amplifiers. When the lights of the fountain were finally turned off and the buses were boarded for the ride back to Philadelphia the nine loads of organists voted it indeed a perfect day.

Papers and Recitals Fill Day

Thursday was a busy day that contrasted with the relaxation of Wednesday. Not only were there two recitals and a choral concert, but it was the day for papers and talks, and four of the latter were on the list. William T. Timmings, F. A. G. O., Philadelphia organist and composer, was the first to appear, and he precipitated an extended debate with his paper on the "Solvability of Examinations." His theme was the Guild examination and his principal criticism was of the adherence to the requirements as to strict counterpoint and figured bass. His plea was for a modernization of the tests to conform more nearly with modern conditions. Among those who

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[Continued from page 3.]

spoke on various phases of the subject, expressing different points of view, were Warden Frank L. Sealy, Harry W. Stratton of Buffalo, Alfred L. Booth of St. Louis, Henry S. Fry and Rollo Maitland of Philadelphia, James P. Johnston of Dayton, Ohio, Edward L. Tourison of Philadelphia and Frank Wright of New York, chairman of the examination committee. Mr. Wright presented an extended reply to Mr. Timmings.

An interesting fact revealed in the course of the discussion was that of seventy-two candidates for the associateship in the examinations this year fifty failed and that of twenty-three candidates for the fellowship degree only twelve passed.

William H. Barnes of Chicago then was introduced and delivered a talk on "Modern Organ Actions." He traced the development of the electric action since 1873 and by means of a series of models showed the organists the systems used by various builders, illustrating the modus operandi of the organ from the touch of the key or the stop to the emission of the sound.

In the afternoon at Houston Hall, University of Pennsylvania, Harold V. Milligan, executive secretary of the National Music League, organist and choirmaster of the Riverside Church in New York and president of the National Association of Organists, delivered a highly interesting informal talk on "Our Musical American Background." Mr. Milligan drew upon the results of his various researches into this field, starting with the days of the Puritans and touching upon the life of Francis Hopkinson, the earliest American composer, and the career of Stephen Foster. He amused his listeners by calling attention to the recurrence in the records he has discovered of the stipulation, when organists were brought over from England, that they must be sober men—an indication of something or other as to conditions at the time.

In introducing Mr. Milligan Dr. Fry expressed the hope that the day would soon come when the American Guild of Organists and the National Association of Organists would be united, and this statement was received with enthusiastic applause. Mr. Milligan brought the greetings of the N. A. O. to the convention.

After Mr. Milligan Adolph Steuterman, dean of the Tennessee chapter, read a very sane and practical paper on "Program Building," giving the essentials of a successful recital.

Weinrich Gives Recital

Carl Weinrich, F. A. G. O., organist and choirmaster of St. Paul Presbyterian Church, was the first recitalist of the day, playing the new four-manual Welte organ, an instrument of beautiful ensemble. Mr. Weinrich is a very young man but his talent is so evident that a great future may safely be predicted for him. His program was as follows: Toccata on "Ave Maria Stella," Dupré; Pastorale, Roger-Ducasse; Vivace from Sixth Trio-Sonata, Bach; "The Mirrored Moon" from "Seven Pastels from Lake Constance," Karg-Elert; Toccata on a Gregorian Theme from First Symphony, Edward Shippen Barnes; "Cortege et Litanié," Dupré; Andante, Allegro, Andante from "Grande Piece Symphonique," Franck; "Carillon," De-Lamarter; Finale from Fifth Symphony, Vierne.

The playing of the portions of the Franck "Grande Piece Symphonique" was easily the finest work. Its sincerity contrasts strongly with some of the claptrap now in vogue, along with short sleeves, and which in the years to come will seem as ridiculous to future generations as do crinolines and bustles today. The present reviewer never heard this work played with finer style and deeper feeling.

Modern cacophony was represented by the French compositions. Mr. Weinrich amply proved his ability in their performance, though he did not succeed in revealing their intrinsic worth as compositions. There was fine coloring in the Karg-Elert number and very tasteful registration in DeLamarter's "Carillon." Barnes' Toccata stood out as a big work. Mr. Weinrich proved himself a youthful virtuoso quite beyond the budding stage.

Jennings at Irvine Auditorium

In the afternoon recital the visitors had the privilege of hearing the great organ built by Austin, a work of more than 200 sets of pipes, in the Irvine Auditorium at the University of Pennsylvania. And presiding at the organ was a man worthy of the instrument, whose reputation has been firmly established at organists' conventions, for he aroused unfeigned enthusiasm at the first Philadelphia convention of the N. A. O. and at the Chicago convention of the A. G. O. Arthur B. Jennings of Pittsburgh, A. A. G. O., never has disappointed his audiences so far as The Diapason is aware. His offerings were well balanced and varied, and splendidly played. His program was as follows: Concerto in A minor, Vivaldi; Fugue à la Gigue, Bach; Chorale in B minor, Franck; "Ballet of the Happy Spirits," Gluck; Dorian Prelude on "Dies Irae," Bruce Simonds; "May Night," Palmgren; "School of the Little Fauns," Pierne; "Westminster Chimes," Vierne.

Bruce Simonds' work, first presented to America in organ recitals by Lynnwood Farnam, was played with the dramatic fervor that is required. The Gluck piece, arranged by Mr. Jennings, was a thing of serene beauty, and the "School of the Little Fauns" was a dainty offering that made a great appeal.

Möller "Artiste" Impresses

M. P. Möller and his associates were the hosts of the convention at a dinner in the Rittenhouse Hotel after Mr. Jennings' recital and after dinner and a word of greeting from Mr. Möller the party was taken in buses to the Met, where the large four-manual unit organ, rated as the largest unit in the world, with possibly one exception, was used to demonstrate the new Möller "Artiste" reproducer. Louis Lubroff introduced Frederick A. Hoschke of the Möller staff, who has been the designer of the reproducer and who aroused unfeigned enthusiasm with the performance of a program of three works—Schubert's Unfinished Symphony, the "Danse Macabre" of Saint-Saëns, and the Overture to "Die Meistersinger." The orchestral imitations were splendid and the possibilities of expression revealed would have presented a heavy task for the most agile and accomplished wizard of organ technique.

Choral Concert Amid Downpour

From the theater the buses provided by Mr. Möller started out for the Second Presbyterian Church for the program of the evening, and as they approached their destination the floods descended and the visitors were treated to the music of the spheres in thunder and cloudburst. The storm made necessary a delay in beginning the concert, but all who braved the elements were well rewarded. Dr. Henry S. Fry, in command of his forces of the choral club of the Musical Art Society of Camden, N. J., across the river from Philadelphia, proved that the reputation of his organization is thoroughly founded on merit. And the help provided by the choir of the church under Alexander McCurdy in the gallery was most capable. It was a program of an hour and a half, but at no stage did it lag. The first part consisted of compositions by Philadelphians, including Harry C. Banks, William T. Timmings, Dr. Herbert J. Tily and Dr. Rollo Maitland, followed by Bach's "I Wrestle and Pray," by the combined choruses. The last part was devoted to two more compositions by Philadelphians—Frederick Maxson and Frances McCollin—and works by Vulpis, Vittoria and Palestina, ending with the Burleigh arrangement of the spiritual "Were You There," a genuine classic when done with the perfection which stood out in this performance. The choral part and the

evening's concert closed with Dvorak's "The One Hundred and Forty-ninth Psalm" by both choruses.

Between the choral sections Alexander McCurdy, another young and growing giant among concert organists, played splendidly the following selections: Vivace, from Second Trio-Sonata, Bach; Finale, "Grande Piece Symphonique," Franck; Cantabile, from Second Symphony, Vierne; Canon in B minor, Schumann; Festal Piece ("Homage à St. Clement"), S. Wesley Sears; Toccata in G, Jepson. The playing of the Vierne Cantabile revealed his fine taste and the late Mr. Sears' work was deeply impressive, while the Jepson Toccata's sprightliness lent a fitting finishing touch to the organ part of the evening.

Final Day in Atlantic City

Friday, the closing day of the convention, saw a transfer of location to the shores of the ocean at Atlantic City, and the day was divided between the pleasures of an outing and two programs. Buses took the visitors across New Jersey early in the forenoon and the time until late afternoon was passed in either sightseeing or ocean bathing and a luncheon as guests of Senator Emerson L. Richards at the Elks' Club. This luncheon was attended by 255 guests. The senator has established himself thoroughly among those who attend organists' meetings as a gracious host, thus winning an enviable reputation quite aside from his fame as a statesman and as an organ designer. At the close of the luncheon a rousing vote of thanks was accorded Mr. Richards.

The large new Kimball organ opened only a month ago in the beautiful ballroom of the great convention hall was the next object of attention and admiration. As the Guild members were seated in various parts of the comfortable and spacious room, or strolled on the large piazza overlooking the ocean, Frank Stewart Adams of New York, long known as one of the ablest theater organists of the scholarly class and as an excellent performer, took his seat at the console and played a program which contained much that was decidedly novel. His offerings were made up as follows: Suite, "Lalla Rookh" (MSS.), "Cavalcade" and "Dance of the Girls of the Pagoda"; Ernest R. Kroeger; Excerpts from "Omar Khayyam" (Part 1), Bantock; "Woodland Echoes," Friml; Intermezzo, Bonnet; "En Mer," from Suite "Au Pays Bleu"; Holmes; "Christmas Evening," Mauro-Cottone; "Les Vepres du Commun des Saints," d'Indy; "Marche Nuptiale," de la Tombelle.

The first number is by the well-known composer and organist of St. Louis and is a work of originality and appeal. The Bantock composition is what might be expected of that ultra-modernist and is rather too long to make an impression that is favorable on a very hot day. The Holmes number is an effective descriptive piece and Mauro-Cottone's "Christmas Evening," from his "Sicilian Suite," was a very refreshing bit.

The organ has been fully described in The Diapason. It was built by the W. W. Kimball Company to specifi-

cations by Senator Richards. It consists of forty-two voices and fifty-seven ranks of pipes. Twenty-two voices are unified and twenty are "straight." In addition to the usual traps, the organ is equipped with a Vibraphone and a grand piano. The organ has been designed as an all-purpose instrument, and is supplied with a foundation of six unison diapasons and a complete diapason chorus, including two mixtures with the usual chorus reeds.

The convention banquet was spread at the famous Hackney restaurant on the Boardwalk and was a thoroughly delightful affair. There were no after-dinner speeches. From this point the return trip was made to the convention hall.

Convention Hall Organ Heard

The final event of the convention was one of the most interesting and impressive that one could imagine. The organ of more than 300 stops which is to provide music for the colossal hall seating 41,000 people is about half completed, and this half was used in a recital that was more in the nature of a demonstration. Rollo Maitland not only demonstrated the vast resources already possessed by the unfinished instrument, but he demonstrated what had previously been proved on many occasions—that he is one of the most resourceful musicians and one of the most gifted improvisers of the day.

The incomplete condition of the organ made it difficult to play with the abandon and ease that is otherwise part of Mr. Maitland's capital. But he was able to bring out the great power and some of the novel features of the big string and diapason choruses and a trumpet on 100-inch wind—something worth going far to see and hear. His set pieces included his own Second Concert Overture, in manuscript, the "In dulci jubilo" and "Fugue à la Gigue" of Bach and Sibelius' "Finlandia"—a combination that was calculated to show the organ in varied roles. Then came an improvisation on popular airs a preference for which was expressed in a vote by the convention, "Swing Low, Sweet Chariot" and "Deep River" polling the largest number of votes.

The organ, when completed, will consist of 322 voices, 445 ranks, and over 35,000 pipes. Wind pressures range from four to 100 inches. The organ as played at the convention had no part of the great or solo on the main swell in service. The enclosed choir string organ No. 2, string organ No. 3, the fanfare organ in part, the echo organ, the gallery diapasons, the gallery sole reeds, and the gallery flutes, the brass wind division and one trumpet on 100-inch wind were in service for the recital.

With this presentation of wizardry in organ building and in organ playing the moving-picture of the convention faded out, bringing to a close a remarkable week for those who were privileged to enjoy it.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

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August Releases

ARTISTOUCH ORGAN ROLLS

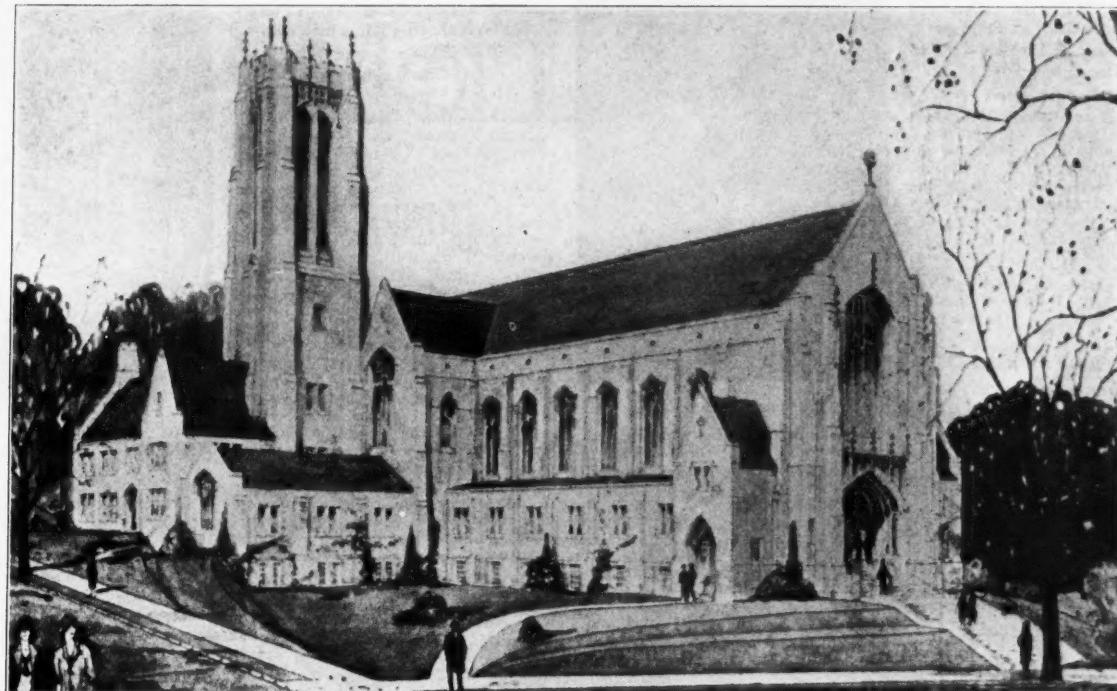
(Standard Series)

CR-973 Melody in F	Rubinstein
975 Shepherd, Show Me How to Go.....	Brackett
984 Reve Angelique	Rubinstein
985 March of the Toys	Herbert
987 Fleurette	"
988 La Serenata	"
993 Isle of Our Dreams	"
999 Bells of St. Anne de Beaupre	Russell
1000 Stein Song (University of Maine)	
1004 Kiss Me With Your Eyes Cherie	Frysinger
1005 Sunset	Mendelssohn
1006 Finale from Sixth Organ Sonata	



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258-260 SCOTT STREET MILWAUKEE WIS.



Second Presbyterian Church, Washington, Pennsylvania

The beautiful architecture of this Second Presbyterian Church indicates the artistic sense of its builders.

A lovely three-manual Skinner Organ of moderate size has been selected as a memorial by the donor, Mrs. Frances Ashbrook, thereby insuring an organ in keeping with this fine building.

SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

CHURCH

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677 Fifth Avenue, New York, N. Y.

FACTORY

Boston, Massachusetts

ESTEY THREE-MANUAL
FOR CHURCH IN DALLAS

TO BE INSTALLED BY DEC. 1

Munger Place Methodist Church,
South, Awards Contract Through
Local Office of Builders—
The Stop Specification.

The Dallas office of the Estey Organ Company has won a contract for a large three-manual organ to be installed in the Munger Place Methodist Church, South, at Dallas. The following stop scheme has been decided upon for this instrument:

- GREAT ORGAN.
 1. Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason, 8 ft., 85 pipes.
 3. Gross Flöte, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Octave (Ext. No. 2), 4 ft., 73 notes.
 6. Tuba, 8 ft., 73 pipes.
 7. Dulciana, 8 ft., 73 notes.
 8. Clarabella, 8 ft., 73 pipes.
 9. Flute, 4 ft., 73 notes.
 10. Chimes, 20 notes.

Duplexed from Choir organ.

SWELL ORGAN.

11. Open Diapason, 8 ft., 73 pipes.
 12. Salicional, 8 ft., 73 pipes.
 13. Voix Celeste, 8 ft., 61 pipes.
 14. Aeoline, 8 ft., 73 pipes.
 15. Viol d'Orchestre, 8 ft., 73 pipes.
 16. Gedeckt, 8 ft., 85 pipes.
 17. Flute d'Amour (Ext. No. 16), 4 ft., 73 notes.
 18. Violina, 4 ft., 73 pipes.
 19. Octave, 4 ft., 73 pipes.
 20. Nazard (from Mixture), 2½ ft., 61 notes.
 21. Flautino (from Mixture), 2 ft., 61 notes.
 22. Dolce Cornet Mixture, 3 rks., 183 pipes.
 23. Contra Fagotto, 16 ft., 85 pipes.
 24. Oboe (Ext. No. 23), 8 ft., 73 notes.
 25. Cornopean, 8 ft., 85 pipes.
 26. Vox Humana, 8 ft., 73 pipes.
 27. Clarion (Ext. No. 25), 4 ft., 73 notes.

CHOIR ORGAN.

28. Contra Dulciana, 16 ft., 85 pipes.
 29. Violin Diapason, 8 ft., 73 pipes.
 30. Dulciana (Ext. No. 28), 8 ft., 73 notes.
 31. Unda Maris (Tenor C), 8 ft., 61 pipes.
 32. Clarabella, 8 ft., 85 pipes.
 33. Flute Celeste, 8 ft., 61 pipes.
 34. Flute (Ext. No. 32), 4 ft., 73 notes.
 35. Piccolo (Ext. No. 32), 2 ft., 61 notes.
 36. Clarinet, 8 ft., 73 pipes.
 37. French Horn, 8 ft., 73 pipes.
 Chimes (from Great), 20 notes.

PEDAL ORGAN.

38. Resultant, 32 ft., 32 notes.
 39. Open Diapason (Ext. No. 3), 16 ft., 12 pipes.
 40. Bourdon, 16 ft., 32 pipes.
 41. Lieblich Gedeckt, 16 ft., 32 pipes.
 42. Contra Dulciana (from No. 28), 16 ft., 32 notes.
 43. Violone, 16 ft., 32 pipes.
 44. Bass Flute (Ext. No. 40), 8 ft., 12 pipes.
 45. Flauto Dolce (from No. 16), 8 ft., 12 pipes.
 46. Cello (Ext. No. 43), 8 ft., 12 pipes.
 47. Contra Fagotto (from No. 23), 16 ft., 32 notes.

The sale was negotiated by B. T. and A. K. Pettit of the Dallas office. The stop list was prepared by E. L. Mehaffey, in collaboration with Mr. Pettit. The organ is to be installed in the late fall, for use Dec. 1.

SCHOOL FOR SACRED MUSIC

New Course in Philadelphia Under Direction of H. A. Matthews.

The Zeckwer-Hahn Philadelphia Musical Academy announces for the season 1930-31 a new course in sacred music, leading to the degree of bachelor of sacred music. A school of sacred music has been created in response to an increasing demand for a wider and more thorough education of church organists, choir leaders and singers. This course will cover the liturgies and traditions of churches of every denomination, theoretical subjects, transposition, improvisation, choir training and conducting. It will also include the study of plainsong and the musical literature of the different churches, including Catholic, Episcopal, Lutheran, Jewish and non-liturgical denominations. Organ playing, instrumentation and a knowledge of the arrangement of church compositions with obbligato instruments are included. Opportunity will be given to students taking the course to attend choir rehearsals and observe methods in the leading churches and schools of the

William Wallace Kimball

APPOINTED HEADS OF
KIMBALL ORGAN STAFF

W. W. KIMBALL, R. P. ELLIOT

Member of Third Generation of Family
Made Managing Director, with
Well-Known Organ Man
as Chief Engineer.

Announcement is made by the W. W. Kimball Company of Chicago of the appointment of William Wallace Kimball, of the third generation of the Kimball family connected with the history of that company, as managing director of the organ department. Associated with him will be Robert Pier Elliot, with the title of chief engineer.

Mr. Kimball has devoted the last ten years, since leaving Dartmouth College, to active participation in the production of Kimball organs as a member of the staff of the factory. At the same time he has been forming a general acquaintance with the profession. Those who know him see in him a man who will become an important factor in American organ building and whose technical equipment is on an excellent foundation. Mr. Kimball is a son of Curtis N. Kimball, president of the company, and is a grand-nephew of the late W. W. Kimball, who founded the Kimball Company seventy-three years ago.

Mr. Elliot is known to organists and organ builders throughout the country and his fund of information on the instrument is matched by that of few men living today.

The W. W. Kimball Company, founded in 1857, has been one of the largest and most solidly established concerns in the musical instrument business. Its factory on the west side of Chicago is one of the most extensive in the world devoted to the manufacture of pianos, organs and radios, and as its headquarters it owns a seventeen-story office building in the retail and musical center of the loop district in Chicago. Forty years ago the Kimball Company began the manufacture of pipe organs and it has built a number of the most famous organs in America.

Frazee Organ for Theology School.

The Frazee Organ Company has just completed an organ for the Crane Theological School, Tufts College, Medford Hillside, Mass. This organ was used for the first time at the commencement exercises on Saturday, June 14. Roy L. Frazee was the organist on this occasion. The organ was played informally for a large group of alumni and their friends at the conclusion of the services.

Sacred Concert at Coral Gables, Fla.

A sacred concert was given on the evening of July 7 by the choir of the Gesu Church (Catholic) in the church at Coral Gables, Fla., under the able direction of its director, Mrs. Martha Di Fabio. The concert was given as a treat to the congregation and all lovers of good music. Miss Alva C. Robinson presided at the organ, playing: Magnificat, Tozer; "At Eventide," Sibley G. Pease; "The Bells of St. Anne de Beaupre," Russell.

Frank K. Owen of St. Paul Marries.

Frank K. Owen, organist and choir master of Christ Episcopal Church at St. Paul, and Miss Elsie E. Anderson were married at Providence, R. I., July 19. After a wedding trip they return to St. Paul Aug. 1. Mr. Owen has been at Christ Church the last three years and is also dean of the Minnesota chapter of the American Guild of Organists.

C. Harold Einecke, organist and director at the Park (First) Congregational Church of Grand Rapids, Mich., will resume his Wednesday afternoon hours of organ music at that church in October. He is substituting for John Cushing during the summer at Christ Church, Rye, N. Y., and studying under G. Darlington Richards at his boy choir school in New York. Before going to New York Mr. Einecke enjoyed a motor trip through Canada to Portland, Maine.

Robert Pier Elliot



WANGERIN FOR MINNEAPOLIS

New Edifice of Calvary Lutheran Church To Have Three-Manual.

Calvary Lutheran Church of the Augustana Synod, the Rev. C. O. Granlund, pastor, at Minneapolis, Minn., has contracted for a three-manual organ with the Wangerin Organ Company, Milwaukee. The organ will be installed in a double chamber, one section to house the great and choir under one expression, the other the swell. The church is under construction and expected to be ready for dedication by Dec. 1. The specification of the organ is as follows:

- GREAT ORGAN.
(In expression chamber, with Choir organ).
 1. First Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason, 8 ft., 73 pipes.
 3. Gross Flöte, 8 ft., 73 pipes.
 4. Viola d'Gamba, 8 ft., 73 pipes.
 5. Concert Flute, 8 ft., 73 notes.
 6. Dulciana, 8 ft., 73 pipes.
 7. Flute Harmonic, 4 ft., 73 pipes.
 8. Tuba, 8 ft., 73 pipes.
 9. Harp, 8 ft., 49 tones.
 10. Chimes, 8 ft., 25 tubes.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Violin Diapason, 8 ft., 73 notes.
 14. Stopped Diapason, 8 ft., 12 pipes.
 15. Salicional, 8 ft., 73 pipes.
 16. Voix Celeste T. C., 8 ft., 61 pipes.
 17. Flute d'Amour, 4 ft., 12 pipes.
 18. Nazard, 2½ ft., 61 notes.
 19. Flautino, 2 ft., 61 notes.
 20. Cornopean, 8 ft., 73 pipes.
 21. Orchestral Oboe, 8 ft., 73 pipes.
 22. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

23. Violin Diapason, 8 ft., 73 pipes.
 24. Concert Flute, 8 ft., 73 pipes.
 25. Flute Celeste, 8 ft., 61 pipes.
 26. Dulciana, 8 ft., 61 notes (from Great).
 27. Flauto Traverso, 4 ft., 12 pipes.
 28. Piccolo, 8 ft., 61 notes.
 29. Clarinet, 8 ft., 73 pipes.
 30. Harp, 8 ft., 49 bars.
 31. Chimes, 8 ft., 25 tones.

PEDAL ORGAN.

32. Resultant, 32 ft., 32 notes.
 33. Open Diapason, 16 ft., 32 pipes.
 34. Sub Bass, 16 ft., 32 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 36. Flauto Dolce, 8 ft., 32 notes.
 37. Cello, 8 ft., 32 notes.
 38. Tuba, 8 ft., 32 notes.

McDermott Plays for Sowerby.

Philip McDermott, organist of Bethany Union Church, Beverly Hills, Chicago, has been appointed acting organist and choirmaster at St. James' Cathedral. Mr. McDermott will relieve Leo Sowerby while the latter is taking special studies at the American Academy in Rome. Mr. Sowerby left Chicago in July.

Mrs. Olin Bell, organist of the First Baptist Church of Muncie, Ind., and Mr. Bell sailed from Montreal July 4 for an extended European tour in the course of which they will visit the musical centers and will attend the Wagner festival at Bayreuth. They will return by way of New York in September. Mrs. Bell in addition to her church duties is a member of the faculty of the Ball State Teachers' College.

M. P. MÖLLER ORGANS

are more often selected by purchasers who first closely examine other instruments—a fact in which we take great pride and from which we derive great satisfaction.

The purchase of this organ was characterized by the closest examination of many instruments before the contract was awarded.



First Methodist Episcopal Church, Lancaster, Pa.

The instrument is a four-manual, playing Great, Swell, Solo, Choir-Echo, Solo-Echo, and Pedal Organs. It contains 50 sets of pipes and 122 stop controls.

THREE LARGE M. P. MÖLLER ORGANS

have been selected in Lancaster, Pa., this year. The third and largest is for the FIRST M. E. CHURCH of that city.

(Specifications by Dr. Harry A. Sykes)

M. P. MÖLLER

Plant and Executive Offices

HAGERSTOWN, MARYLAND

**WILL REPLACE BURNED
ST. LOUIS INSTRUMENT**

DESIGN FOR THIRD BAPTIST

**George Kilgen & Son to Build Organ
Which Will Succeed One Used
for Many Recitals—Solo to
Be Added Later.**

The Third Baptist Church of St. Louis, known to many organists because of the recitals given on its former instrument, has awarded the contract for a new organ to George Kilgen & Son, Inc., of St. Louis. This organ will take the place of the instrument destroyed by fire two years ago, an organ built by the same firm and frequently used for recitals.

The specification is as follows:

GREAT ORGAN.

(Enclosed with Choir).
Double Diapason, 16 ft., 73 pipes.
Principal Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Philomela, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Forest Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Ripieno Minore, 4 ranks, 122 pipes, 244 notes.
Ripieno Maggiore, 6 ranks, 183 pipes, 366 notes.
Ripieno Fondament, 8 ranks, 488 notes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 73 notes.
*Harp (from Choir), 49 notes.
Chimes (from Echo), 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
*Diapason Phonon, 8 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
*Tibia Minor, 8 ft., 73 pipes.
Gedeckt, 8 ft., 12 pipes, 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Muted Viole, 8 ft., 73 pipes.
*Harmonic Flute, 4 ft., 73 pipes.
Flauto Amabile, 4 ft., 12 pipes, 73 notes.
*Violina, 4 ft., 73 pipes.
Flautino, 2 ft., 61 notes.

*Harmonia Aetheria, 3 ranks, 183 pipes.
*Contra Oboe, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
*Oboe, 8 ft., 12 pipes, 73 notes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

*Quintatone, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
*Keraulophon, 8 ft., 73 pipes.
*Quintadena, 8 ft., 12 pipes, 73 notes.
*Erzähler Celeste, 8 ft., 61 pipes.
*Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet, 4 ft., 12 pipes, 73 notes.
*Nazard, 2 1/2 ft., 61 pipes.
*Piccolo Harmonic, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
*English Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
*Harp, 49 bars.
*Celesta, 4 ft., 49 notes.
Tremolo.

SOLO ORGAN.

*Stentorphone, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
*Gross Gamba, 8 ft., 73 pipes.
*Gamba Celeste, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 73 pipes.
*Tuba Mirabilis, 8 ft., 73 pipes.
*Tromba Battala, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

ECHO ORGAN.

Lieblich Gedeckt, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Vox Aetheria, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 12 pipes, 73 notes.
Flute Quint, 2 1/2 ft., 73 notes.
Flautino, 2 ft., 61 notes.
*Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

ECHO PEDAL ORGAN.

*Lieblich Gedeckt, 16 ft., 12 pipes.
*Flauto Dolce, 8 ft., 32 notes.
MAIN PEDAL ORGAN.
Grand Diapason (Resultant), 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
*Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gross Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
*Cello, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Flute, 4 ft., 12 pipes, 32 notes.

*Tuba Profunda, 16 ft., 12 pipes, 32 notes.
*Trombone, 16 ft., 32 pipes.
*Contra Oboe, 16 ft., 32 notes.
*Tromba, 8 ft., 12 pipes, 32 notes.
*Clarion, 4 ft., 12 pipes, 32 notes.

*Preparations made for future addition.

F. S. Smith's Compositions Performed.

At the chapel exercises of Lenoir Rhyne College, Hickory, N. C., July 2, the original compositions of Professor Frederick Stanley Smith, head of the music department, were performed before the 400 students of the summer school. Complimentary criticisms of several of the compositions were read from The Diapason and Musical America by Professor G. R. Patterson, director of the summer school. The following numbers were performed: For the Organ, "Introspection," "Spring Morn" and Finale; for the voice, "I Heard the Voice of Jesus Say," sung by Miss Margaret E. Alleman, head of the voice department, and "A Fair Exchange," sung by Miss Leah Lewis of the art department; for male voices, "Angel and Imp" and "Who Did," sung by the Lenoir Rhyne College quartet.

New Organist for Melbourne.

W. N. McKie has been appointed city organist of Melbourne, Australia, at a salary of £700 a year. The appointment is one of the most important in the organ world. Mr. McKie was born in Melbourne in 1899. He is regarded as a brilliant organist, and at the time of his appointment was a master at Clifton College, Bristol. Mr. McKie succeeds Dr. W. G. Price, who has been retired under the age limit. Dr. Price was born at Newport, Essex, England, in 1865, of a family of organists. His father was organist at Spalding and the son, trained by his father, was appointed assistant to Dr. E. T. Chipp at Ely Cathedral when a youth. Then he went to St. George's Parish Church in Belfast in 1884, remaining until his appointment to the Australian post in 1906.

James R. Gillette



Programs played by James Robert Gillette in his vesper recitals at Carleton College, Northfield, Minn., during the 1929-1930 academic year have been published in booklet form and throw an interesting light on the high character of the offerings presented to his college audiences. An index in the back of the volume reveals that eighty-two composers were represented on the list.

On Sunday evening, June 29, the choir of Centenary Methodist Church, St. Louis, gave its forty-fifth musical service. These services are presented on the last Sunday evening of the month. This service was in the nature of a request program. More requests were received than could be granted. The choir has a membership of over sixty and is under the direction of Edgar L. McFadden.

ORGANISTS EVERYWHERE WHO HAVE BEEN ACCUSTOMED TO THE DEPENDABILITY OF THE EUROPEAN ORGANS TURN TO **The Wangerin Organ** BECAUSE OF ITS SOUND MECHANISM AND MUSICIANLY ENSEMBLE

DUPRÉ SAYS OF OUR ORGAN IN CHRIST EPISCOPAL CHURCH, RYE, NEW YORK:
"I ENJOYED VERY MUCH PLAYING IT. ACCEPT MY CONGRATULATIONS."

GENUINE DEAGAN PERCUSSIONS USED



WANGERIN ORGAN COMPANY

DESIGNERS AND BUILDERS OF

Wangerin Pipe Organs

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TO THE MEMBERS
OF THE
American Guild of Organists
WHO ATTENDED THE
DEDICATION OF THE
AEOLIAN CONCERT ORGAN
IN THE
Longwood Conservatories
of Mr. Pierre S. duPont

THE Aeolian Company takes this opportunity of expressing its appreciation and gratification at the generous and complimentary comments regarding the Organ which it had the honor of building for Mr. Pierre S. duPont. Firmin Swinnen's recital, June 25th, under the auspices of the Guild, at which over 300 organists from all sections of the United States were present, was its formal dedication.

An illustrated brochure containing the specifications of the Organ and information regarding its installation, will be forwarded upon request.

All Organs built by this Company are of the long established Standard Aeolian Quality throughout.

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NEW YORK CITY

BUILDERS OF ORGANS OF DISTINCTION

Miss Edith B. Athey



Miss Edith B. Athey, the first civic organist of Washington, D. C., and a pianist-accompanist of that city, plans this season to devote all of her time to several unique features in music appreciation and education, besides giving recitals that have brought her distinction in her several years as a member of the musical faculty of the District of Columbia public schools, a position from which she has just resigned.

Miss Athey is a member of the American Guild of Organists and of the Mu Phi Epsilon national musical sorority, besides holding the degree of bachelor of fine arts, in music, from the Washington College of Music. She is organist of the Hamline Methodist Episcopal Church in Washington.

As a piano accompanist Miss Athey has been a pioneer in playing classical music for some of Washington's first experiences in rhythmic dancing when Alys Bentley, then director of music of the schools there, introduced this work as an adjunct to rhythmic appreciation of music in the schools. A series of international organ recitals have been a feature of Miss Athey's work, with special Scandinavian programs, Russian programs and the like, for which she used well annotated programs. Her series of organ recitals for children was a distinct innovation in teaching music appreciation.

For more than a dozen years Miss Athey has been assistant teacher and piano accompanist for the successive directors of music of the District of Columbia public schools, including Miss Alys Bentley, William L. Tomlins, Dr. Hamlin E. Cogswell and Dr. E. N. C. Barnes. She has also, for the last five years, been supervisor of the community piano classes of the public schools, following out the normal course of instruction of the Meissner Institute of Chicago.

In addition to teaching organ at the Hamline School of Music Miss Athey was recently appointed dean of the music department at the Columbia Bible Training School, Washington. She will also teach organ, piano, ear training and sight reading.

SPAYDE TO COLLEGE POST

Organist of Luther Memorial Church, Chicago, Will Go to Fayette, Mo.

Luther Theodore Spayde, M. Mus., organist and choirmaster of Luther Memorial Church, Chicago, gave his farewell organ recital Wednesday evening, June 4. Mr. Spayde has resigned at Luther Memorial Church and will leave Chicago about Sept. 1 to become instructor of organ at Central College, Fayette, Mo. In his new position he will have three two-manual practice and concert organs under his supervision and will have for his own use a new four-manual of sixty stops, to be installed in the new chapel building which is approaching completion.

Mr. Spayde came to Luther Memorial Church in 1927 after graduation with the bachelor of music degree from Wittenberg College, Springfield, Ohio. After doing post-graduate work with Arthur Olaf Andersen in theory and with Dr. Wilhelm Middelschulte in or-

REUTER

THE widespread favorable regard accorded the Reuter Organ, has been inevitable, for from the outset the Reuter has been deliberately designed and built to be the finest organ in musical history. In its characteristic tonal beauty, in its smooth, prompt action, and in its general fineness and accuracy of construction, it is not surpassed.

Impressive tributes to this distinctive high quality of the Reuter, are the installation of the comprehensive four-manual Reuter in the world famous Moody Memorial Church of Chicago, and the recent selection of a large Reuter for the new Music Hall at the University of North Carolina, Chapel Hill.

THE REUTER ORGAN CO. ~ LAWRENCE, KANSAS ~

gan, he received the master of music degree from the American Conservatory of Music in 1929. He is a member of the American Guild of Organists and of the honorary musical fraternity Phi Mu Alpha.

In the three years that Mr. Spayde has been associated with Luther Memorial Church he has increased the choir from twelve voices to a well-balanced chorus of thirty-five. This choir is recognized as one of the best among the United Lutheran churches of Chicago.

P. B. Sparks, New York Veteran, Dead.

Peter B. Sparks, who was for seventeen years organist of the Central Baptist Church in West Forty-second street, New York City, died June 22 at his home, 16 Duryea place, Brooklyn, in his eightieth year. A widow, two sons and a daughter survive. Mr. Sparks was a descendant of Sarah Rapelje, the first white child born on Manhattan Island. He studied organ with Samuel P. Warren. Mr. Sparks had been organist and choirmaster of Holy Trinity Church, Manhattan, and organist of the Central Presbyterian Church and of the Baptist Tabernacle. Deafness handicapped him in later years, but he was able to serve as organist for nine Masonic lodges. In August he would have celebrated the fifty-seventh anniversary of his wedding.

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Kimball Announces New Organ Publications

During the past years many important developments in organ building have been pioneered by Kimball and now this company announces a series of new publications which mark important advances in the organ industry.

Many months back Kimball added to its organ contract a section which listed in plain language every material and design to be used in Kimball organs. The W. W. Kimball Company has just completed a book entitled "KIMBALL ORGANS FROM A TECHNICAL STANDPOINT," describing and illustrating in detail every part of the organ, so that buyers may clearly understand what they will get, why it was chosen and why it is best.

For the buyers of smaller organs, there is also a new booklet just off the press entitled "FOR CHURCHES AND AUDITORIUMS OF MODERATE CAPACITY, A SPECIALLY DESIGNED KIMBALL ORGAN," describing several types of organs which, while identical in construction with the largest Kimball organs, may yet be purchased at prices little higher than those asked for commercial instruments. What the organ is, what its maker guarantees, what it costs, what space it requires and all other questions likely to occur to the buyer are illustrated and answered plainly.

Naturally the satisfaction of owning or playing a Kimball has prompted many expressions of approval from organists and owners of Kimball organs. Buyers of organs are entitled to know how great organists and users feel about the instrument which they are asked to buy. Another new booklet has been prepared—"THE ORGANIST VOICES HIS OPINION"—quoting excerpts from letters on file. This booklet, or photostatic copies of the original letters quoted, are now available and may be had on application.

Here is something vitally interesting to read, something the like of which you have never seen before, and we will gladly send one or all of these new publications to you upon your request.

W.W.KIMBALL CO.

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Kimball Hall

CHICAGO

Who's Who Among the Organists of America

Lloyd Morey.

Figures and notes go together to make a full life for one organist and educator in Illinois who has made a splendid record as church musical director while taking care of the accounts of a great state university. Whether it is a cipher in a ledger or in an organ, it has no terrors for Lloyd Morey of Urbana, Ill., organist and director of music of Trinity Church and Wesley Foundation and comptroller of the University of Illinois.

Mr. Morey is a man of the broadest education in both of his fields and holds a chair on the university faculty as professor of accounting. He is a member of both Phi Beta Kappa and Beta Alpha Psi, honorary scholastic fraternities, and his books on various subjects connected with accounting are even better known than his musical writings.

Lloyd Morey was born at Laddonia, Mo., and was educated in the schools of his home town, at the Gem City Business College, Quincy, Ill., and at the University of Illinois. He holds the degrees of bachelor of music and bachelor of arts and passed the Illinois state examination for public accountants in 1916. He has been university comptroller since 1911 and since 1921 has been also on the teaching staff. Mr. Morey has written much on matters pertaining to bookkeeping. In 1918 he brought out "C. P. A. Problems and Solutions," and in 1927 his "Manual on Municipal Accounting" and "Introduction to Governmental Accounting" were published, while this year his volume on "University and College Accounting" has been issued. He has also contributed various articles to technical papers in America and Germany.

Mr. Morey is a member of several societies of accountants and besides his membership in the American Guild of Organists he belongs to the University Club of Chicago, the University Club of Urbana, the Rotary Club of Champaign and other organizations.

Mrs. Morey was Edna Elizabeth Cox, a singer and teacher of singing, who has been a valuable aid to her husband in his church work.

J. William Jones.

J. William Jones, organist of the cathedral and master of the choristers at the Cathedral of All Saints, Albany, N. Y., is one of the youngest organists in the United States in a position of such prominence. Mr. Jones is under 25 years of age. He went to Albany from Calvary Church, Utica, N. Y., last December and has just closed a very successful season at the cathedral, where he has a large four-manual Austin organ, a male choir of thirty-five men and boys and an auxiliary girls' choir, which sings at the children's masses and on festival occasions.

Mr. Jones so far is American trained, and is rated not only as an organist and choirmaster of unusual ability, but as a conductor, composer and singer as well. He is a vigorous exponent of a cappella singing and the cathedral

Lloyd Morey

choir has done some splendid work along that line during the winter. Two programs of a cappella music were sung in the south choir aisle of the cathedral, where the singers were not seen, but the music floated out into the nave with beautiful effect. Palestrina, Bach, Arensky, Kastalsky, Grieg and Noble were represented on the programs. The cathedral is of course an ideal setting for such music, and many more such programs will be given during the coming year. Besides conducting five weekly rehearsals in Albany and teaching there and in Utica, Mr. Jones finds time to sing, and has appeared twice as baritone soloist with the General Electric concert orchestra from radio stations WGY, W2XAL and W2XAD of the General Electric Company in Schenectady. In addition to his other musical talents Mr. Jones is a gifted conductor. On Sunday, June 1, he conducted a festival musical service in the cathedral where a chorus of 100 voices was ac-

J. William Jones

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accompanied by a full symphony orchestra and the cathedral organ.

Mr. Jones is conducting a unique choir school at his summer home, "L' Encore," in the Berkshires, near Paris, N. Y. The cathedral boy choristers will be taken there for part of

August and intense musical training will be combined with the life of the usual choir camp. As a result the boys will be in perfect condition to start the season in September, and the usual period when voices are raw and unpleasant after the long vacation will be eliminated, and the entire fall and winter repertoire will be well in hand.

Mr. Jones also presented a series of organ recitals at the cathedral during the winter, which were well attended.

David R. Pew.

Zoology loses a devotee and the organ gains one through the change of heart of David Pew of Miami University, Oxford, Ohio, who is now devoting himself entirely to his favorite instrument. Mr. Pew was reared in Parkersburg, W. Va., and attended the schools of that city. Later he was a student at Marietta College, Marietta, Ohio, and in 1926 was graduated with the A. B. degree. Since 1927 he has been instructor in zoology at Miami University, Oxford, Ohio.

Mr. Pew's first musical instruction was given by his mother, whom he later taught to play the organ. Afterward he studied piano, organ and harmony under Mrs. A. G. Lancaster and organ and harmony under N. S. Ferris. At the age of 15 he won his first organ position in Calvary Baptist Church of Parkersburg, going the following year to the First Presbyterian Church, where he was organist until after graduation from college.

Since going to Oxford he was for one year organist and choirmaster of Holy Trinity Episcopal Church. At present he is organist of the First Methodist Church in Oxford, and is teaching part time in the zoology department, devoting the rest of his time to music study. Last year, owing to greater interest in music, he decided to give up zoology and go into music professionally. At present he is studying organ and theory under Edward G.

David R. Pew

Mead, and is working toward the bachelor of music degree in the university.

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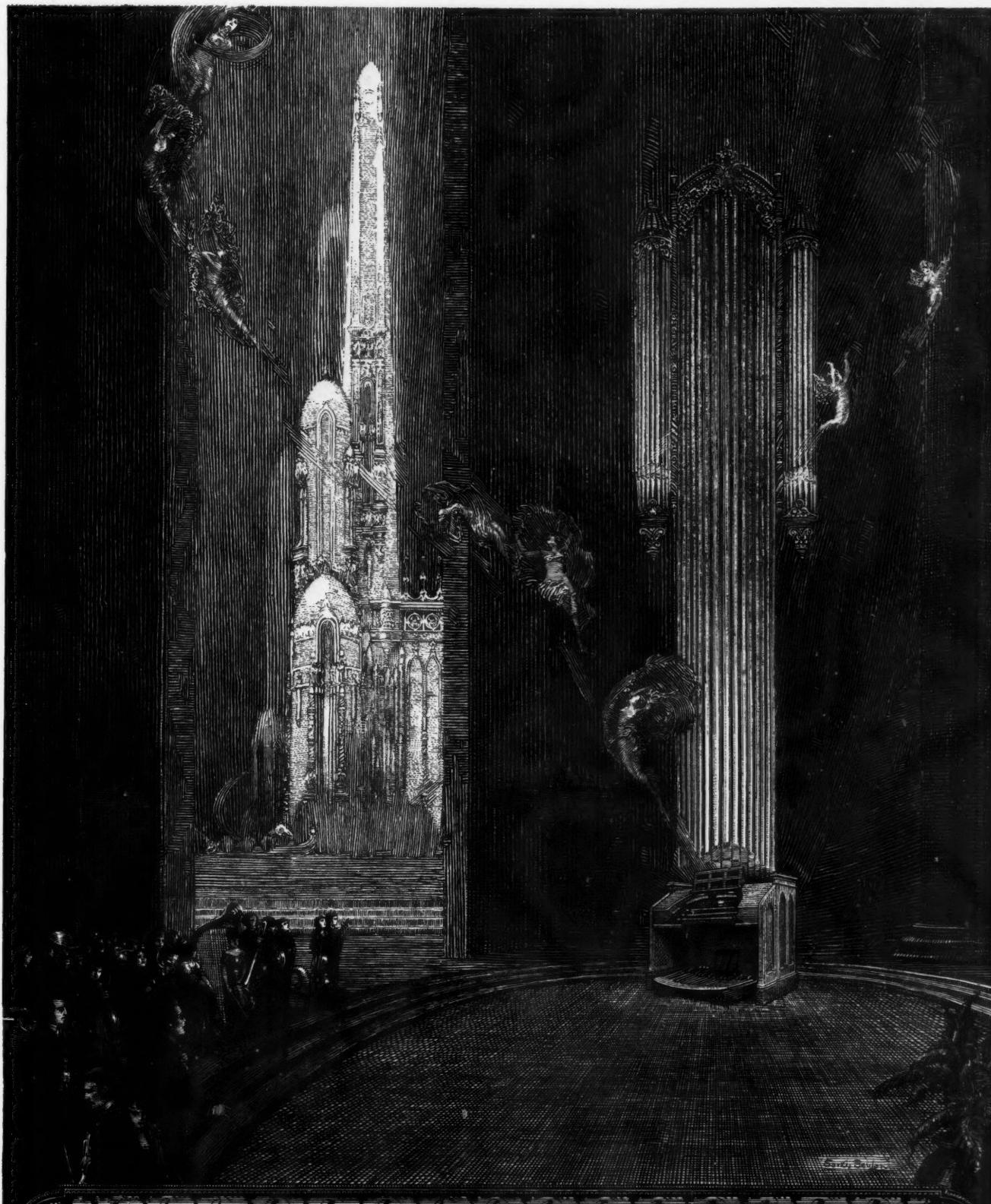
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**NEW DEGREE TO SEVEN
AT UNION SEMINARY**

TWO GO TO FOREIGN FIELDS

School of Sacred Music, Headed by Dickinson, Confers Master of Sacred Music Title—Closes Its Second Year.

Union Theological Seminary in New York awarded at its annual commencement exercises, May 27, the degree of master of sacred music, a degree which has never before been granted, so far as is known. The candidates were presented by the Rev. Henry Sloane Coffin, D. D., LL. D., president of the faculty, upon recommendation of Clarence Dickinson, Mus. D., Litt. D., director of the School of Sacred Music. The candidates were: Bertha C. Ask, Mus. B.; Kenneth Eppler, Mus. B.; Stella Marie Graves, Mus. B., A. B.; Jessie Newgeon Hawkes, Mus. B.; Emma Helen Pendleton, A. B., Mus. B.; Hugh Boring Porter, A. B., Mus. B., and Catharine Virginia Stock, A. B.

Two of the graduates will go to foreign fields. Miss Graves will return to Japan, where she was for several years head of the music department of Kobe College before coming to the School of Sacred Music. Next year she will do musical work in the churches and schools of southern and central Japan. She goes out under the Congregational foreign mission board, as does Mrs. Hawkes, who will accompany her husband to Salonika, Greece. She will have charge of the music in the schools directed by Anatolia College, where Mr. Hawkes is professor of history and librarian.

The end of this school year saw the close of the first two years of existence of the School of Sacred Music, which was founded in 1928, with the generous help of friends of the seminary, to fill an increasing need for intelligent, thoroughly trained ministers of music for churches of all denominations. The course leading to the degree of Mus. Sac. M. is one requiring normally two

years of residence study, sixty points of academic work, the master's thesis, and a musical composition in larger form for organ or chorus. The major applied subject may be either voice or organ. Of this year's class all took their major applied work in organ except Miss Graves.

The school is the only graduate school of sacred music offering a graduate degree in that field.

Opens Services at White Plains.

A series of summer organ recitals was inaugurated Sunday afternoon, July 6, at the Westchester Country Club, White Plains, N. Y., by Henry F. Seibert, playing the large new Aeolian organ. Mr. Seibert is the organist of Town Hall and of Holy Trinity Lutheran Church, New York, and as a resident of Westchester County has volunteered his services for these concerts, which are free to the public. Mr. Seibert's first program consisted of "The Star-Spangled Banner"; "Pleyel's Hymn," Burnap; "Ave Maria," Schubert; "The Pygmies" ("Hawthorne's Tanglewood Tales"), Stoughton; Caprice, Sturges; Largo, Handel; Adagio and Allegro Vivace (Sonata 1), Mendelssohn; "Christus Ressurrexit," Ravello; "To the Evening Star" ("Tannhäuser"), Wagner; "Marche Champetre," Boex; Second Concert Study, Yon.

Peele Wins Swift Prize.

Dudley Peele of Baltimore has been declared the winner among eighty contestants in the tenth annual prize song contest conducted by the Swift & Co. Male Chorus of Chicago. Mr. Peele has duplicated the achievement of Franz C. Bornschein, who has won the \$100 prize three times since 1921. Mr. Peele's other contributions were judged first in 1927 and 1928. The competition involved the writing of a musical setting for a poem, "The Indian Serenade," by Percy Bysshe Shelley. Honorable mention was given to the work by Paul C. Tonner, Rensselaer, Ind., and C. W. Dieckman, Decatur, Ga. The judges this year were D. A. Clippinger, Dudley Buck and Herbert E. Hyde.



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St. Joseph's Convent	.2 Manuals
St. Anthony's R. C. Church	.2 Manuals
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Demonstration No. 3, A. O. Co.	.2 Manuals
Talcot Street Cong. Church	.2 Manuals
St. John's Episc. Church	.2 Manuals
St. James' Episc. Church	.2 Manuals
West Hartford Bapt. Church	.2 Manuals
First Cong. Church, W. H.	.2 Manuals
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Colts' Memorial Home	.1 Manual

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Comprehensive Three-Manual and Echo Specifications for Instrument Being Built for the First Presbyterian Church.

A comprehensive three-manual specification has been prepared for an instrument being built by M. P. Möller, Inc., for the First Presbyterian Church of Saginaw, Mich. A seven-stop echo will be a feature. The console is to be of the drawknob type. The entire great will be under expression.

Following is the stop layout:

GREAT ORGAN.

1. Bourdon, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Concert Flute, 8 ft., 35 pipes.
6. Viola da Gamba, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 73 pipes.
8. Flute, 4 ft., 73 notes.
9. Diapason Octave, 4 ft., 73 notes.
10. Tromba, 8 ft., 73 pipes.
11. Chimes, 20 notes.
12. Harp, 49 notes.

SWELL ORGAN.

13. Swell Bourdon, 16 ft., 97 pipes.
14. Open Diapason, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft., 73 notes.
16. Flute d'Amour, 4 ft., 73 notes.
17. Twelfth, 2% ft., 61 notes.
18. Flautino, 2 ft., 61 notes.
19. Nazard, 1-3/5 ft., 61 notes.
20. Salicional, 8 ft., 73 pipes.
21. Viole d'Orchestre, 8 ft., 73 pipes.
22. Vox Celeste, 8 ft., 61 pipes.
23. Aeoline, 8 ft., 73 pipes.
24. Aeoline, 4 ft., 61 notes.
25. Mixture, 3 rks., 61 notes.
26. Quintadena (synthetic), 8 ft., 73 notes.
27. French Trumpet, 8 ft., 73 pipes.
28. Orchestral Oboe, 8 ft., 73 pipes.
29. Vox Humana (in separate swell box with pistons to operate doors), 8 ft., 73 pipes.

CHOIR ORGAN.

30. English Open Diapason, 8 ft., 85 pipes.
31. Clarabella, 8 ft., 85 pipes.
32. Viola da Gamba, 8 ft., 73 notes.
33. Dulciana, 8 ft., 73 pipes.
34. Dulcet, 4 ft., 61 notes.
35. Wald Flöte, 4 ft., 73 notes.
36. Piccolo, 2 ft., 61 notes.
37. Unda Maris, 8 ft., 61 pipes.
38. Clarinet, 8 ft., 73 pipes.
39. French Horn, 8 ft., 73 pipes.
40. Chimes, 8 ft., 20 notes.
41. Harp, 49 bars.

ECHO ORGAN.

- (Playable from Great.)
42. Stopped Flute, 8 ft., 61 pipes.
 43. Aeoline, 8 ft., 61 pipes.
 44. Vox Angelica, 8 ft., 61 pipes.
 45. Flute, 4 ft., 12 pipes.
 46. Aeoline, 4 ft., 12 pipes.
 47. Vox Humana, 8 ft., 61 pipes.
 48. Chimes (with dampers), 20 tubes.

PEDAL ORGAN.

49. Diapason Resultant, 32 ft., 32 notes.
50. Double Open Diapason, 16 ft., 32 pipes.
51. Bourdon, 16 ft., 32 pipes.
52. Lieblich Gedekt, 16 ft., 32 notes.
53. Trombone, 16 ft., 32 pipes.
54. Salicional, 16 ft., 32 pipes.
55. Major Flute, 8 ft., 12 pipes.
56. Dolce Flute, 8 ft., 12 pipes.
57. Tromba, 8 ft., 12 pipes.
58. Cello, 8 ft., 32 notes.
59. Flute, 4 ft., 12 pipes.

"Paddy" Harmon Dies in Accident.

Patrick T. Harmon, who conceived and carried out the construction of the great Chicago Stadium and the idea of installing in it a large organ, was killed July 22 in an automobile accident near Desplaines, Ill., and Mrs. Harmon was injured. Mr. Harmon, known to all as "Paddy," was convinced that an organ to accompany boxing bouts and other athletic contests would be a drawing novelty and in accordance with his ideas the Maxcy-Barton Company built the instrument, probably the largest unit organ ever constructed, with a console containing upwards of 800 stopkeys. The organ was Mr. Harmon's pride. A short time ago the directors of the corporation which owned the Stadium had removed him from its management.

At the annual recital of the W. D. Armstrong School of Music in the First Methodist Church of Alton, Ill., June 27, organ solos were played by Carolyn M. Hilton, Mary E. Bierbaum and Howard B. Kelsey. Certificates in organ playing were conferred upon Miss Hilton and Miss Bierbaum.

J. Warren Ritchey



CHURCH TRIBUTE TO RITCHIEY

Cincinnati Organist's Twenty-fifth Anniversary Remembered.

The twenty-five years' service of J. Warren Ritchey as organist of the Church of the Covenant, Presbyterian, at Cincinnati, Ohio, was recognized by that church Sunday, July 6. The church folder in an extended announcement of the anniversary paid tribute to Mr. Ritchey's long period of devoted work and among other things said:

"It is with a profound feeling of satisfaction and real joy that we mark formally today the completion of a quarter century of service on the part of our organist and choir director, J. Warren Ritchey. In these days of many changes and swiftly dissolving relationships such a record is most unusual and bears eloquent testimony both to the rare ability and admirable character of our organist and to the sympathetic appreciation of the boards of the church and this great congregation."

"We congratulate ourselves today that we have had during all these years a musical director of talent and brilliancy, a strong adherent of the best in music and an earnest believer in the deep spiritual beauty of real worship in which the best sacred music is an unbreakable link. The lives of untold thousands have been enriched and their hearts have found an easier approach to God in the sanctuary under his ministrations. May the Lord richly bless him during the years of his pilgrimage."

At the close of the service Mr. Ritchey was asked to stand with the pastor, Dr. Frank R. Elder, in front of the pulpit, where he was overwhelmed with the congratulations and good wishes of the congregation. The treasurer of the church also presented to him a purse of gold and the choir remembered him with a gift.

Mr. Ritchey played his first service as regular organist at the Church of the Covenant July 13, 1905. For ten years the organ was an old three-manual tracker. The present organ, erected in 1915, is a four-manual Austin of about sixty stops, with echo, designed by John A. Bell of Pittsburgh.

Mr. Ritchey was born Dec. 31, 1869. His family moved from eastern Ohio to Cincinnati in 1879, and he has lived there ever since. He entered the College of Music in Cincinnati as a student of piano in 1884. Music is his avocation, his vocation being teacher of mathematics and physics in the Hughes High School.

"The best thing in the world to keep one sane is an engrossing hobby, and music—the organ—has been my hobby all my life," says Mr. Ritchey.

A recent recital in Jordan Hall by William Self, assistant organist at the Arlington Street Church, Boston, included Widor's "Symphonie Romane" and pieces by Bonnet, Bach (Fugue in G major), Bingham and Vierne.

HALL ORGANS



IN MODERN INTERIORS



The Mt. Washington Presbyterian Church in New York was completed in 1929. It is an excellent example of modern design. Rev. Walter David Knight is pastor. Miss Edna Wallace plays the three-manual Hall console.

Modern design of church interiors often demands that the organ be concealed. Even the console may be tucked away in a cloistered corner. Hall organs are readily adaptable to all conditions and the full quality of tone may be depended upon. Value, hidden or revealed, is characteristic of

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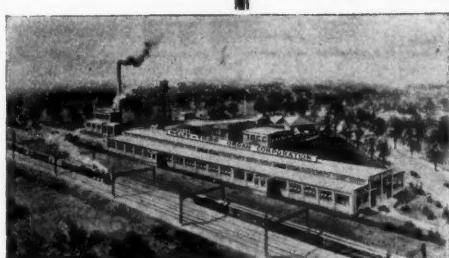
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in a series of little
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**Guild Tests Target
of Criticism in Paper
Read at Convention**

By WILLIAM T. TIMMINGS

[The following is an abstract of a paper on "The Saleability of the Examinations," presented at the Philadelphia convention of the American Guild of Organists June 26 by Mr. Timmings, a prominent organist and composer of Philadelphia.]

The American Guild of Organists in its yearbook sets forth as its primary purpose "to raise the standard of organ playing and church music by examinations." The A. G. O., in contrast to the other large organization (the N. A. O.), is an academic body; the non-academic members (colleagues) were at one time considered to be a group of younger students who were preparing themselves for the associate tests; unfortunately this is not now the case and a number of good musicians become members of the Guild having no intention of taking either of the examinations. Considering the Guild as an academic body the number of academic compared with non-academic members is surprising.

On the whole we may presume that the earning of the Guild certificates is the ambition of many serious organists, but it seems difficult to interest them in some of the special subjects having little practical value. If we are to sell the examinations successfully we must convince the pupils and teachers that they are really worth the investment. The tests must be planned in such a way that any good musician having had practical and good theoretical training can pass without special training and irrespective of the method employed. Of course, we do not imply that the standard should be lowered; a pupil does not object to a test, no matter how difficult and how much preparation is required, if he feels that it is "getting him somewhere."

A nationally known organist, teacher and composer had as a pupil a man who wished to prepare for the associate tests; the teacher, however, told the pupil that he would not assume responsibility for the paper work (having had some previous experiences). The pupil, after preliminary correspondence, sent his check for \$20 to a member of the examination committee, payment in advance for five lessons by mail, and continued with additional lessons until the date of the examinations. What did the music teacher think when he lost that pupil? Is he boasting the examinations? Remember, he has a national reputation as a producer of fine musicians, and is therefore able to prepare candidates for any examination.

A composer whose works are reviewed by a well-known paper and mentioned as being among the finest of recent American works, thinking that he would like to take the fellowship examination, asked advice of one of our best teachers and composers. The advice given was: "Why waste valuable time in acquiring something you already have? Strict counterpoint is a means to an end and you have achieved that by another route. I suggest that you keep on with what you are doing." However, this man spent most of a season on Guild subjects and then gave up; he was not inclined toward strict counterpoint and figured bass. He is, nevertheless, head and shoulders above the average F. A. G. O.

One of our best composers, perhaps the most talented man in this part of the country, failed in the associate examinations in 1928. The best choral societies prepare and produce his works, he holds an important organ position and presents the finest organ literature in his recitals (one of his programs had a complete Widor symphony); yet he flunked the associate tests. The tests failed in his particular case to measure the musicianship of the candidate.

Now, what can be done about it? Can't we arrange the tests so that the pet methods of so-called theorists are not the only things considered? Can we not demand real music and leave



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the method to the discretion of the teacher?

Harmony and counterpoint may be taught in several ways. No committee has a right to say that the methods of a teacher who succeeds in producing really fine musicians are wrong merely because they are not the traditional ones. It is quite possible to attain good musicianship by the route laid out by Frederick Schlieder, yet he uses neither strict counterpoint nor figured bass; his pupils would, of course, fail, unless they covered the same ground a second time. One of the really great teachers of composers develops the polyphonic style of writing through the original composition of two-part inventions. He uses a rhythmic canthus from the beginning; strict counterpoint he uses for Guild pupils only.

Strict counterpoint may or may not be essential in the development of the composer. If the teacher feels that more progress will be made by the writing of inventions, fugal expositions and strettos, the working of canons, etc., why not accept the result of that type of study? Any examiner can see what ability a candidate has if a ground bass, a short invention, a fugal exposition and a canon are set as tests. What does it matter whether strict or free counterpoint has been used to obtain this ability?

Why do we still waste time with figured basses? The Royal College of

Organists in England has found that they are no longer of any use and has eliminated them from its tests. We have considerable difficulty in interesting pupils in this particular item principally because of our own lack of interest. The only possible use for figured bass is to test a beginner's ability to avoid consecutives and false relation. It does not show his grasp of chord progressions, since they are already indicated. The playing from figured bass is not a musical feat; it is merely rapid mental arithmetic. Does the improviser think in terms of figured bass while playing?

To test a candidate's grasp of chord progressions let him be given the first four measures of a hymn-tune and asked to improvise the remainder, or give him the last few bars of a hymn and let him improvise a bridge to an anthem in another key. He needs this technique every time he plays a service and no one realizes that more than he. It is easy to sell an article when the need is apparent.

Can we not ask for music instead of rules? Unfortunately theory has been deified to such an extent that the student who has a creative gift is smothered long before he has an opportunity to express musical ideas. Harmony and counterpoint should be taught in conjunction with free, original composition. Given basses and melodies become crutches that cannot

easily be thrown off, ground basses and fugue subjects are enough to give; have the pupil provide his own melodies from the beginning.

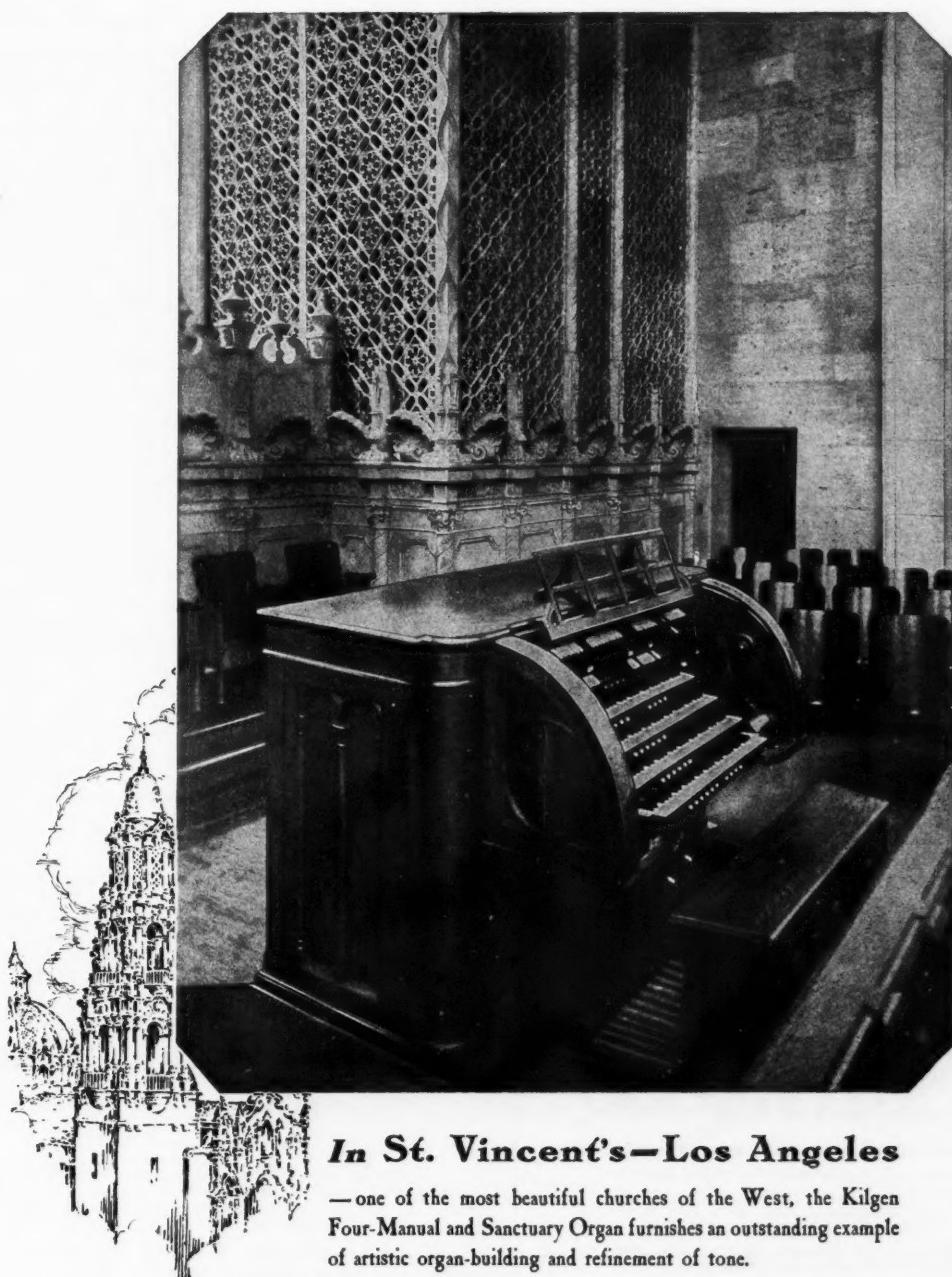
The purpose of this paper has been to provide material for discussion; we hope that it does.

Orders for Midmer-Losh Factory.

Among orders recently received at the factory of Midmer-Losh, Inc., Merrick, N. Y., are contracts for organs for the following: Church of the Assumption, Ansonia, Conn.; Eagle Rock Seventh Day Adventist, Glendale, Cal.; St. Alphonsus, Brooklyn, N. Y.; St. Gabriel's Monastery, Brighton, Mass.; St. Elizabeth's, Ozon Park, N. Y.; Emanuel Baptist, Newark, N. J.; Simpson M. E. Church, Brooklyn, N. Y.; Mary E. Southard Funeral Home, Seaford, N. Y., and United Presbyterian Church, Akron, Ohio.

Young New York Organist on Air.

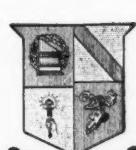
George Blake, organist of St. Andrew's Episcopal Church at South Orange, N. J., for the last three years, although now only 17 years old, is broadcasting from the White Institute of Organ in New York, over station WJZ every Sunday morning from 8 to 9 o'clock. He is featured by the National Broadcasting Company as the youngest organist on the air.



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CHURCH IN ROCKFORD PURCHASES A KIMBALL

TO REPLACE OLD JOHNSON

Three-Manual Will Be Installed in the Fall at Court Street Methodist —Organ Is Gift of an Anonymous Donor.

On the eve of sailing for England, where he was to preach in July in the City Temple, London, Dr. Geoffrey Wardle Stafford invited R. P. Elliot to dinner and handed him a contract for a large three-manual Kimball organ to be installed in the Court Street M. E. Church of Rockford, Ill., this fall. The committee had made an exhaustive investigation, consulting in the process Arthur Dunham, Dr. P. C. Lutkin and William H. Barnes. All three organists and Mr. Elliot collaborated in the specifications, and Mr. Barnes has been engaged as architect.

The church is a large one, and in it Bishop Vincent launched the Chautauqua movement. It owned a fine example of Johnson's work. The pedal wood stops and some of the manual diapasons and flutes will be utilized—seven or eight stops in all. The diapason group, the doppel flöte and the corresponding pedal stops will be unenclosed, with twenty feet in the clear overhead. The organ is to be divided, screened by a beautiful wood case which will contain some of the larger metal pipes and will form the sides of the new chancel. The architect is A. R. Eastman, associated with Jesse A. Barloga of Rockford. The organ is the gift of an anonymous donor. The console will be forward on the right side of the chancel.

Following are the specifications:

GREAT.
(Stops marked * unenclosed, other stops enclosed with Choir.)
*Double Open Diapason, 16 ft., 73 pipes.
*First Open Diapason, 8 ft., 73 pipes.
*Second Open Diapason, 8 ft., 12 pipes.
*Doppel Flöte, 8 ft., 73 pipes.

Melodia (from Choir), 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Dulciana (from Choir), 8 ft., 73 notes.

*Octave, 4 ft., 73 pipes.
Traverse Flute (from Choir), 4 ft., 73 notes.

*Twelfth and Fifteenth, 2 rks., 122 pipes.

Tromba, 8 ft., 73 pipes.
Chimes, 8 ft., 20 tubes.

Tremolo.
Harp (from Choir).

SWELL.

Lieblich Gedekt, 16 ft., 73 pipes.

Open Diapason, 8 ft., 73 pipes.

Stopped Flute, 8 ft., 73 pipes.

Viola, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Vox Celeste, 8 ft., 73 pipes.

Quintadena, 8 ft., 73 pipes.

Harmonic Flute, 4 ft., 73 pipes.

Octave Viola, 4 ft., 12 pipes.

Cornet Mixture, 3 rks., 183 pipes.

Double Trumpet (extension of Cornopean), 16 ft., 12 pipes.

Cornopean (Trumpet), 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, with vibrato, 8 ft., 61 pipes.

Clarion (from Cornopean), 4 ft., 12 pipes.

Harp (from Swell), 8 ft.

Tremolo.

CHOIR.

Contra Dulciana (extension Dulciana), 16 ft., 12 pipes.

English Diapason, 8 ft., 73 pipes.

Melodia, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Unde Maris, 8 ft., 73 pipes.

Traverse Flute (extension Melodia), 4 ft., 12 pipes.

Dulcet (extension of Dulciana), 4 ft., 12 pipes.

Nazard (extension of Dulciana), 2½ ft.

Piccolo (extension of Traverse Flute), 2 ft.

Dolcetin (extension of Dulciana), 2 ft.

Clarinet, 8 ft., 73 pipes.

Harp and Celesta, 49 bars.

PEDAL.

*Acoustic Bass (resultant), 32 ft., 32 notes.

*Open Diapason, 16 ft., 32 pipes.

*Violone, 16 ft., 32 notes.

*Violone (from Great Double Open Diapason), 16 ft., 32 notes.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedekt (from Swell), 16 ft., 32 notes.

*Octave (extension Pedal Open Diapason), 8 ft., 12 pipes.

Major Flute (extension Bourdon), 8 ft., 12 pipes.

Cello (from Swell Viola), 8 ft., 32 notes.

Still Gedeckt (from Swell Lieblich Gedekt), 8 ft., 32 notes.

Flute (extension Bourdon), 4 ft., 12 pipes.

Double Trumpet (from Swell), 16 ft., 32 notes.

Chimes (from Great).

REUTER TO BUILD MEMORIAL

Three-Manual for St. John's Episcopal at Mason City, Iowa.

To the Reuter Organ Company of Lawrence, Kan., has been awarded the contract to build a three-manual organ for St. John's Episcopal Church of Mason City, Iowa. The instrument, one of thirty stops, is to be a memorial and a gift to the church from Mrs. George E. Whitecomb of Northwood, Iowa. The stop list is outlined below:

GREAT ORGAN.

First Diapason, 8 ft., 73 pipes.

Second Diapason, 8 ft., 73 pipes.

Doppel Flöte, 8 ft., 73 pipes.

Viol d'Gamba, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 notes.

Octave, 4 ft., 61 notes.

Tuba, 8 ft., 73 pipes.

Chimes, 20 tubes.

Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.

Open Diapason, 8 ft., 73 pipes.

Stopped Diapason, 8 ft., 73 notes.

Salicional, 8 ft., 73 pipes.

Vox Celeste, 8 ft., 61 pipes.

Flute d'Amour, 4 ft., 73 notes.

Nazard, 2½ ft., 61 notes.

Flautino, 2 ft., 61 notes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 notes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Unde Maris, 8 ft., 61 pipes.

Gamba, 8 ft., 73 notes.

Flauto Traverso, 4 ft., 61 notes.

Clarinet, 8 ft., 73 pipes.

Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedekt, 16 ft., 32 notes.

Cello, 8 ft., 32 notes.

Dolce Flute, 8 ft., 32 notes.

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7395 DETT, R. NATHANIEL. <i>Ave Maria</i> (Guide Me and Lead Me) (4-Pt. Mixed Voices with Baritone solo).....	.15
7382 FEDERLEIN, GOTTFRIED H. <i>God is My Salvation</i> (4-Pt. Mixed Chorus).....	.15
7393 GRETCHANINOFF, A. <i>The Lord's Prayer</i> (Pater Noster) (For Alto Solo with Acc. of 7-Pt. Chorus).....	.12
7379 HARKER, F. FLAXINGTON. <i>Benedicite Omnia Opera</i> (4-Pt. Mixed Chorus).....	.10
84092 HARKER, F. FLAXINGTON. <i>God, that Madest Earth and Heaven. Old Welsh Air.</i> (Arr. for 4-Pt. Chorus with Duet for Sop. and Alto).....	.15
7409 LA FORGE, FRANK. <i>First Psalm</i> (4-Pt. Men's Voices).....	.15
7383 MACFARLANE, WILL C. <i>Open Our Eyes.</i> (Anthem for 3-Pt. Women's Voices with Organ Acc.).....	.15
7370 OPIE, MARY PICKENS. <i>Communion Hymn</i> (4-Pt. Mixed Chorus).....	.06
7378 RECLI, GIULIA. <i>Cantate Domino</i> (Come, Let Us Sing to the Lord) (4-Pt. Mixed Chorus—subdivided).....	.20
84093 SAMUELSON, ARVID. <i>I Jesu hulda skote</i> (4-Pt. Mixed Chorus with Mezzo-Sop. or Bar. Solo. Swedish Text only).....	.15
7401 SCOTT, JOHN PRINDLE. <i>The Army of the Lord.</i> (Arr. by George M. Vail.) (For 4-Pt. Men's Voices with incidental Tenor solo).....	.16

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The First Methodist Episcopal Church of Baltimore has placed with the Austin Organ Company, represented by Herbert Brown of New York, the order for a large three-manual. The scheme of the instrument, now under construction at the Austin factory in Hartford, Conn., is as follows:

GREAT ORGAN.

- *First Open Diapason, 8 ft., 73 pipes.
- *Second Open Diapason, 8 ft., 73 pipes.
- *Doppelflöte, 8 ft., 73 pipes.
- *Spitzflöte, 8 ft., 73 pipes.
- *Octave, 4 ft., 61 pipes.
- *Flute Harmonic, 4 ft., 73 pipes.
- *Twelfth, 2½ ft., 61 pipes.
- *Tuba Harmonic, 8 ft., 73 pipes.
- *Chimes (from Choir), 25 notes.

*Enclosed in Choir expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt (extended Bourdon), 8 ft., 12 pipes, 61 notes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour (extended Bourdon), 4 ft., 12 pipes, 61 notes.
- Nazard (from Bourdon), 2½ ft., 61 notes.
- Flageolet (from Bourdon), 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 pipes.
- Mixture (drawing three mutation ranks).
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 25 tubular bells.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Flute (extended Open), 8 ft., 12 pipes, 20 notes.
- Dolce Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
- Tuba Profunda (extended Tuba), 16 ft., 12 pipes, 20 notes.

NOTES FROM THE CAPITAL**BY MABEL R. FROST.**

Washington, D. C., July 21.—Mary Minge Wilkins, A. A. G. O., organist and director of music at Christ Church, Georgetown, has made new musical settings for the new sentences, known as invitatories, which are to be sung immediately before the Venite in the change in music of the services as provided by the new prayerbook recently adopted by the Episcopal Church in general convention. Miss Wilkins is spending six weeks in Chautauqua, N. Y., taking several courses in public school music given under the direction of New York University.

Margaret D. Davis, organist at Eldbrooke M. E. Church, is making an extended visit in North Carolina.

Mrs. James Shera Montgomery, wife of the chaplain of the United States House of Representatives and organist at the Metropolitan M. E. Church, is in the midst of an active and interesting summer. Beginning with a trip to Ocean City, N. J., where Dr. and Mrs. Montgomery were the guests of Vice-President Curtis over July 4, and joint guests with him of Ocean City, they are continuing their travels by making a tour of Europe. Their itinerary will include Oberammergau and the Passion Play, a trip up the Rhine, a visit to old Nuremberg, over to England, where Dr. Montgomery will preach from John Wesley's pulpit, and finally to the art and music centers of Italy.

THE VOICE OF INSPIRATION

During their absence they will be the guests also of Julia Schelling, noted lecturer on musical subjects, and sister of Ernest Schelling, the violinist, and they will attend Miss Schelling's lecture course at Bayreuth this summer. They go armed with a motion-picture camera, and expect to return about Oct. 1.

Mrs. J. H. Fahrenbach, organist and director at Trinity Episcopal Church, Takoma Park, is enjoying a leisurely motor trip among the fertile hills and valleys of her native Pennsylvania, visiting relatives and stopping at various points of scenic and historic interest.

Mrs. Frank Akers Frost has returned after taking a "rest cure" at Ocean City, N. J., and is filling engagements, including summer work at the Georgetown Presbyterian Church and the Church of the Covenant.

On June 30 Marie Eva Wright presented an attractive program of organ music at St. John's Episcopal Church. Miss Wright has been pursuing her

organ studies with T. Guy Lucas, organist and choirmaster at St. John's Church. The program included works of Bach, Couperin, Schumann, Bonnet, Clokey and Widor.

Mildred Mulliken appeared in an evening of music at the Mount Vernon Place Methodist Church July 9, playing selections by Bach, Karg-Elert, Shure and Mendelssohn. The program was a presentation of the Mount Vernon School of Music, of which R. Deane Shure is director. Paul Gottwals, tenor, collaborated on the program.

For Redeemer Church, St. Louis.

The Evangelical Church of the Redeemer in St. Louis has selected George Kilgen & Son, Inc., to build an organ replacing one which has given service for many years. The former choir gallery which was above and to the left of the altar has been removed to the west end, where the new organ and choir will be placed. The organ will be installed ready for the opening of the fall work.

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Harrisburg Chapter.

At the annual business meeting, held in the Pine Street Presbyterian Church June 16, the following officers were elected: President, Alfred C. Kuschwa; vice-president, Laura Zimmerman; treasurer, Mrs. John R. Henry; corresponding secretary, Arnold Bowman; recording secretary, Clarence E. Heckler.

A most profitable year has been completed under the guidance of President Frank A. McCarrell and he was accorded vote of thanks for the services he has rendered the chapter during the last three years. The treasurer, Mrs. John R. Henry, reported the finances of the chapter in excellent condition.

CLARENCE E. HECKLER,
Recording Secretary.

Chapter Formed at Sunbury, Pa.

Dr. William A. Wolf, president of the Pennsylvania state council, paid a fraternal visit to Sunbury, Sunday, June 8, and a group of organists, including the faculty of Susquehanna University, followed the customary procedure relative to forming a chapter. The chapter will be known as the Susquehanna chapter, Pennsylvania state council, with the following of-

ficers: I. W. Rothenberg, Sunbury, president; E. Edwin Sheldon, Mus. B., Selinsgrove, vice-president; Mrs. Harold C. Blue, Northumberland, secretary; Elrose Allison, Selinsgrove, financial secretary, and P. M. Linebaugh, Selinsgrove, treasurer. Members enrolled include Miss Eva Herman, Selinsgrove; Allan Kissinger, Sunbury; Miss Josephine Lawshe, Lewisburg; Dr. Franklin Williams, Selinsgrove, and Miss Virginia Moody, Selinsgrove.

A meeting held at Susquehanna University proved to be a great success. The July meeting will be a "bring-a-guest" outing at Rolling Park, on the Susquehanna, when plans for the winter will be formulated.

Central New Jersey Chapter.

A luncheon and picnic at the Ferry Tavern, Washington's Crossing, closed the season's meetings of the Central New Jersey chapter June 23. After the luncheon a social time was enjoyed in the form of games and musical contests.

NITA B. SEXTON, Secretary.

Miami Chapter Banquet.

A genuine good time was had by the Miami chapter at a banquet May 26 at the Mayfair, closing a year of activities. The social arrangements were in charge of Mrs. Louis D. Gates. Mrs. Florence Ames Austin proved an apt and witty toastmistress. A "History of the Organs in Miami" was given by Mrs. Iva Sproule Baker. "Future of Church Organists" was the topic of Miss Ethel R. Cool, and "Future of Theater Organists" that of Mrs. Collins (Alys deMuth) Swords. W. S. Sterling's address on the future of the N. A. O. was of special interest, due to the wide experience of one so rich in years of

musical work and distinguished in his field. He recalled that in 1887 the use of electric action in organs was pronounced impossible by a noted builder from abroad at a convention in America. Miss Frances Tarboux's brief talk, partly in verse, set forth humorously the viewpoint of the organist and choir leader who are "out of it" for the time being.

Mrs. Austin then gave a jesting preview of possible social features for next year, and called on Charles T. Ferry to foretell the doings of the members in years to come. His humorous prophecy showed his ability to write cleverly in verse. L. D. Gates

acted as director of an impromptu orchestra made up of toy instruments which served as favors, also serving to enliven the waits between courses.

When the chimes at St. Mark's Lutheran Church, Washington, Ill., failed to ring Sunday morning, June 29, and when Mrs. Elizabeth Strachman, for thirty-five years organist of the church, failed to appear for the service, two members of the choir went across the street from the church to the home of the organist and found her dead in her bedroom. Mrs. Strachman's husband died seventeen years ago and since that time she had lived alone.



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*Report of recent N. A. O.
State Convention at Wil-
liamsport, Pa., in the
Musical Courier.*

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He carried us into ecstasy. We venture to predict great things for him in a musical career. We are proud of him in his musical attainment, as we are of Lindy in his sphere.—*REV. A. G. JOHNSON*, *Musical Courier*.

A large audience greeted him. *** The climax of his concert came when he played the Fifth Symphony of Widor's. *** His pedal technique was most unusual.—*SPRINGFIELD UNION*, Springfield, Mass.

The remarkable talent displayed made a profound impression upon his hearers. The program consisted of several selections, masterpieces of their respective composers, which because of their difficulty of construction require exceptional ability in presenting of them which was fully met by the skill of the player—*COLD SPRING RECORDER*, Cold Spring, N. Y.

Showed marked ability. *** His recital at Greene Ave. Baptist Church, Brooklyn, N. Y., was well played and was enjoyed by a large audience.—*THE DIAPASON*.

He has a finished touch and a great future before him.—*REV. WM. R. TORRENS*, Brooklyn, N. Y.

A rare musical treat. *** displayed remarkable talent and skill.—*GUILFORD (MAINE) REGISTER*.

His program was varied and contained difficult selections which were mastered with ease.—*BANGOR (MAINE) NEWS*.

Franklyn W. MacFee can be classed as an artist. He charmed the large audience that greeted him. *** his fine selections, so wonderfully played *** expressed enthusiasm of the audience was spontaneous.—*HASTINGS BANNER*, Hastings, Mich.

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CONCERT MANAGER



The Estey Organ

Published monthly by Estey Organ Company of Brattleboro, Vt. and New York City

GREETINGS TO THE PACIFIC COAST

Estey Company Represented at the Convention of the National Association of Organists at Los Angeles



THE Estey Organ Company, the first of builders to broadcast organ music by radio, and still maintaining leadership in the broadcasting field, devotes this monthly message in part to broadcasting its greetings to the twenty-third annual convention of The National Association of Organists—the first national convention of the association to be held on the Pacific coast—in Los Angeles from July 28 to August 1. This is in hope that the message may reach the coast before the convention concludes, but if not, it will be almost coincident with this large gathering which recognizes for the first time the particular importance of the Pacific coast in the organ world. The Estey Company is being represented at this convention, as it was at the recent meeting of The American Guild of Organists at Philadelphia, by Mr. Harry F. Waters, General Manager, and by Estey representatives on the Pacific coast, including J. B. Jamison of San Francisco, Reed and Balcom of Seattle, Wash., and C. W. McQuigg of Los Angeles.

It is notable that the Estey Organ Company, although located in the Atlantic states, probably has placed more pipe organs in the Pacific Coast section during the past few years than any other one

organ builder. There are upwards of 200 installations of Estey pipe organs in the Pacific Coast States, and contracts have recently been signed for additional instruments there.

It is hoped that members of the national association who are visiting Los Angeles at this time will make it an occasion to visit the Estey studio in Los Angeles, or to hear or to play Estey organs at some of the 200 places where they may be found on the Pacific coast, a list of which may be had of Estey representatives.

It will be of interest to organists generally to know that the Estey Organ Company was first among organ builders to make use of the microphone in voicing. At the time of the beginning of Estey broadcasting by radio in February, 1924, it was discovered that an organ voiced and regulated by the human ear alone was not perfect for broadcasting purposes, and a solution of the difficulty was found in voicing and regulating through the microphone.

Since that time many Estey instruments have been installed with microphone adjustment of the volume of tone. Notable use of it was made in Estey installations for the Victor Talking Machine Company of Camden; the United Artists Studio, Hollywood, where it is

The Estey Organ

now used in sound pictures; in the Paramount studios at Astoria, Long Island, N. Y.; in the American Sound Recording Laboratory at New York City; in Don Lee's Broadcasting Studio, Station KHJ, at Los Angeles; in the American Insurance Union Broadcasting Station AIU at Columbus, Ohio; and at the Estey Studios in New York and Boston. Thus the microphone has been recognized by the Estey Company as a help in organ building since the first Estey broadcasting started from Station WJZ more than six years ago.

To enthusiasts who think of microphone voicing as the last word in tonal quality, the explanation should be offered, however, that the microphone is of aid only in accurately adjusting a uniform volume of tone, and in association with other necessary apparatus it can assure such accuracy in respect to volume as to be beyond further perfection. Theoretically and practically, microphone voicing is a stride forward among those delicate points which make for perfect organ building, and purchasers of Estey instruments may be assured that they will have full advantage of the microphone test in every installation. At the same time it should be impressed upon enthusiasts for this new method that it has no direct relation to the other fine points of voicing, such as pitch and tonal quality, but is restricted to volume alone. As has always been the case the trained ear of an expert voicer is fundamental, and the Estey Company prides itself upon employing a staff of voicers who have an established reputation.

Coincident with the meeting of the N. A. O. it may also be timely for the Estey Company to lay stress on another feature which is paramount in assuring

satisfaction to the organ buyer. During the past two months this company has been at work on a set of ideal specifications. It was announced some time ago that the company had undertaken, in collaboration with five noted organists of the country, to design a series of stop lists most desirable in modern church organ building, with the object of bringing into harmony the widely divergent views which had gained so much currency that there was more chaos than unanimity in opinion as to what were the most approved stop lists.

The work which the Estey Company has been engaged upon is now complete, and the specifications have been placed in the hands of Estey representatives so that organ purchasers may now have more authoritative information than hitherto has been available. Accompanying this text are the signatures of the five representative organists who have subscribed their approval to these ideal specifications, and there is also reproduced here in miniature a facsimile of the manner in which an Estey contract, specifications, and details of construction are now supplied to an Estey purchaser. The details of construction represent a new and up-to-date method to be exhaustive in stating precisely the quality of materials and workmanship which the organ purchaser is buying when he signs an Estey contract.

While the Estey Company offers this as a thorough businesslike protection to the purchaser, it also stresses the fact that at the Estey factory it is a maxim that "Confidence is greater than a Contract."

We aim not only to do all that is nominated in the bond but to be wholly unsatisfied ourselves until we have fully satisfied an Estey purchaser.

The Estey Organ

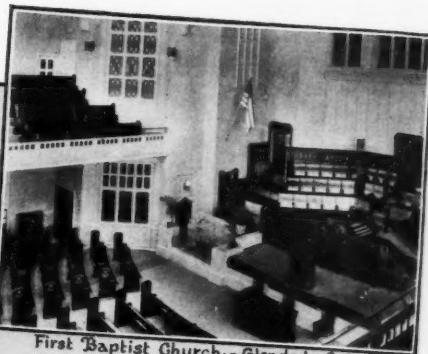
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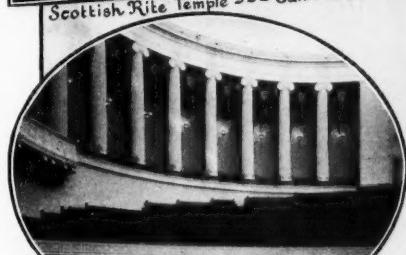
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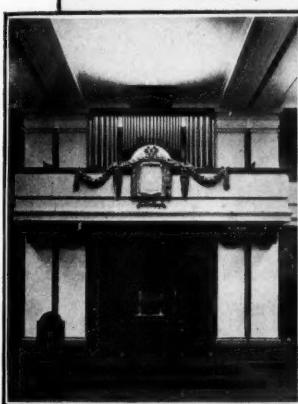
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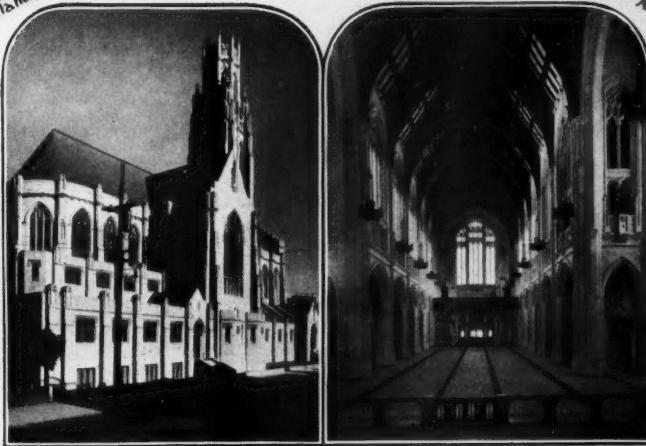
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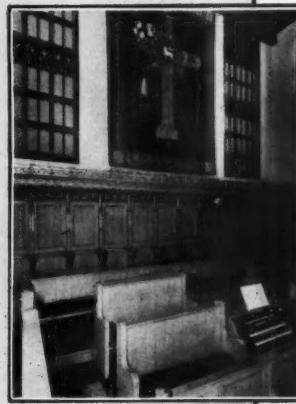
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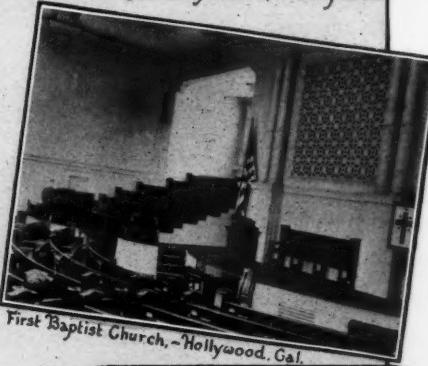
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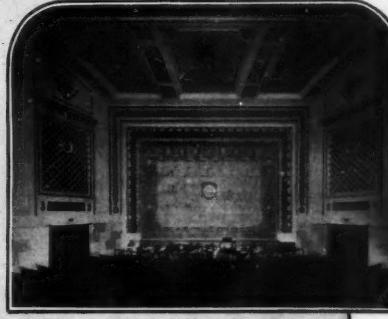
First Baptist Church - Hollywood, Cal.



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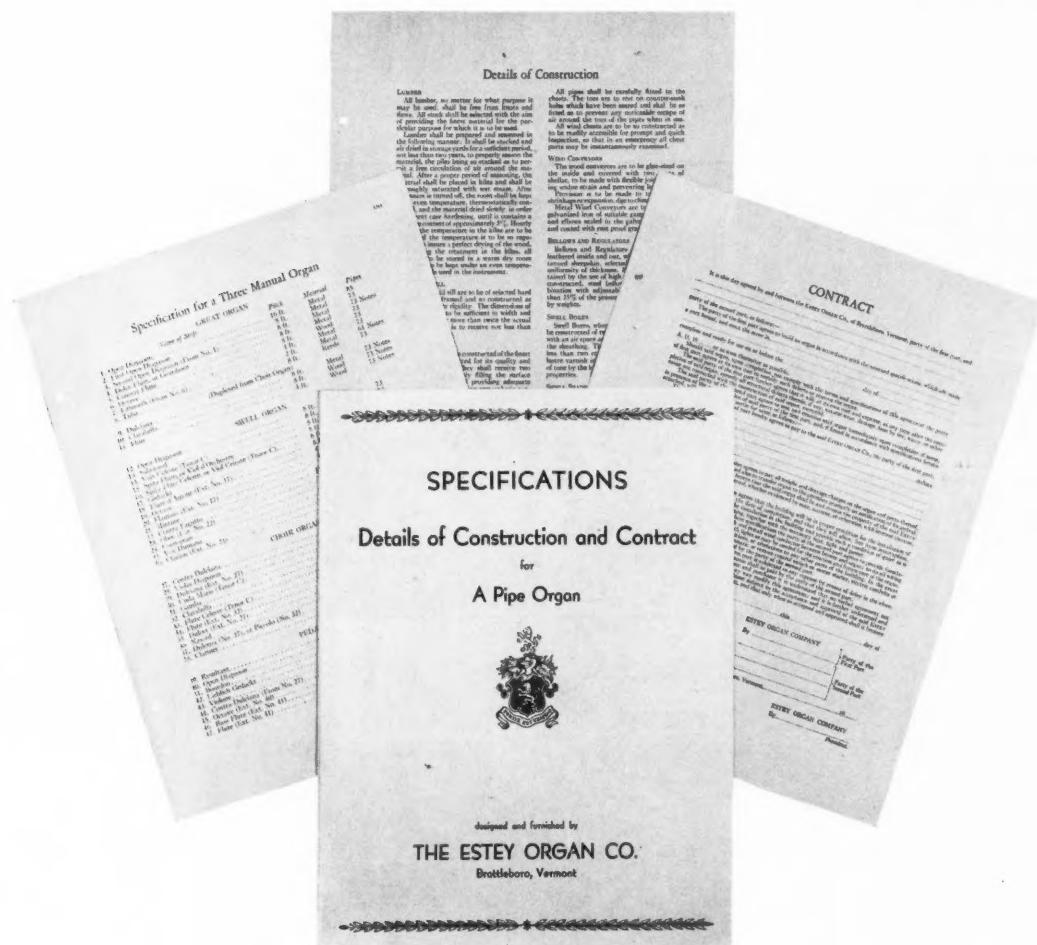
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T. Tertius Noble.

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Frank L. Seely

Warden, American Guild of Organists,
New York City

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What Anthems Do We Admire and Use? A Questionnaire

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Few subjects can be of greater interest to the organist and choirmaster than the popularity and worth of anthems. In 1923 I published rather a detailed study of the situation in America, based on the answers of 104 leading choirmasters in all parts of the United States. The question which I then put to the jury was a simple one: I wished to know the names of ten anthems which they used and admired. I said: "If an anthem goes well with your choir, difficulty of execution should not be considered at all; nor should simplicity be held a fault. I am not trying to prove a theory. *** Please do not mention more than three anthems for Christmas and Easter; otherwise there is no restriction whatever."

The results of that questionnaire were reported at the convention of the N. A. O. in Rochester, and were published in *The Diapason*. So keen was the interest in the subject that the articles were reprinted in the form of a pamphlet and have probably had a wider distribution among American organists than any other similar study. To summarize briefly the results, it was found that not fewer than 229 composers were mentioned; Parker led in popularity with sixty-one votes, Martin followed closely with fifty-nine, and Dr. Noble followed with fifty-six, Dr. John E. West figuring as a fourth with twenty-three votes. (The selection of one specific anthem by a member of the jury was called a vote.) The most popular single anthem was Dr. Noble's "Souls of the Righteous," with twenty-nine votes; Martin's "Hail, Gladdening Light" twenty-one, and Noble's "Fierce Was the Wild Billow" seventeen votes. Sixty-five votes were cast for Russian anthems, Gretchaninoff being the most popular composer. The most popular French composer was César Franck. The English Victorian composers were popular, the earlier English composers scarcely mentioned.

So much interest was aroused by this study and it proved of such value to choirmasters in the selection of new music that I resolved to make a much more detailed study at a later time. That time seemed propitious in the autumn of 1928, when I conducted a conference on anthems at a meeting of the headquarters chapter, N. A. O., in New York; but through my own lack of foresight not enough time was permitted to answer my questionnaire, and the people who took it home with a promise to fill it out and mail it to me forgot that there is a Power which punishes false speaking. So I put the questionnaire aside for a more propitious occasion, which arose a short time ago when for the third time in recent years I was asked to read a paper on anthems at the national convention.

Summer is a poor time to get a questionnaire answered, but I have replies from about fifty well-known choirmasters, upon which I shall base my report at Los Angeles. Meanwhile I thought that my readers would have a good deal of fun seeing the questionnaire and filling it out for themselves before discovering the opinions of such men as Dr. Noble, Mr. Sowerby, Pro-

fessor Boyd, Dr. Diggle and many others. I am therefore printing the questionnaire in this issue of *The Diapason*, with the suggestion that chapters of the N. A. O. might benefit the profession by giving one meeting this year to a discussion of it, perhaps having each member of the chapter fill as much of it as he cared to do in advance, then having the secretary tabulate the results and send them to me. In this way we shall find what the entire country thinks about the subject of anthems and their composers. As a few of the original questions would not be of much interest to the average choirmaster, I have omitted them here.

Here is the questionnaire:

1. In the questionnaire of 1923 the following American composers received more than ten votes, and in the order named. Please underline the names of those whose anthems you yourself now use: Parker, Noble, Buck, Rogers, Stevenson, James, Shelley, Dickinson, Spicker, Foote, Chadwick.
2. Please indicate anthems by the following composers which you use oftenest; one anthem for each composer:

Parker
Foote
Chadwick
Shelley
Rogers
Buck
Spicker
Stevenson
3. The following composers have had special articles descriptive of their works in *The Diapason*. If you use their anthems, please indicate a favorite one:

Barnes
Candlyn
Dickinson
P. James
H. A. Matthews
J. S. Matthews
Noble
Willan
Woodman
4. Please name a favorite anthem of the following other American composers, if you use any. If you desire, add composers in two blank spaces:

P. Ambrose
J. H. Brewer
Christiansen
Clokey
Coombs
Harvey Gaul
Lester
Lutkin
J. C. Marks
McCollin
Mackinnon
Stoughton
5. Whom do you regard as the three chief living composers of anthems in America? Consider both quality and general availability for performance:

Tallis
Byrd
O. Gibbons
Farrant
Tye
Purcell
Croft
Boyce
Greene
Attwood
S. S. Wesley
6. Are there any of these about whom you should like to have a special article in *The Diapason*?

Bairstow
W. Davies
Holst
G. Shaw
Thiman
7. If you use their anthems, please list a favorite from the works of the following older English composers:

Tallis
Byrd
O. Gibbons
Farrant
Tye
Purcell
Croft
Boyce
Greene
Attwood
S. S. Wesley
8. Who is your favorite composer among the following Victorian composers of anthems? Please underline one name: Barnby, Goss, Martin, Roberts, Stainer, Sullivan, Woodward.
9. Please name an effective anthem which you use by each of the following modern English composers:

Bairstow
W. Davies
Holst
G. Shaw
Thiman

- V. Williams
10. What living English composer of anthems do you find most useful?
11. Name an anthem by Palestrina that you use. Publisher's name, if possible.
12. An anthem by Vittoria which you use, with publisher's name.

13. Two favorite Russian anthems; publisher (if possible), composer, title.
14. Do you use Bach chorales as anthems?
15. If so, do you use a collection of them?
16. Do you recommend any collection of anthems in book form?
17. Have you any suggestions for articles in *The Diapason*?

Signature of choirmaster, if you care to add it:
Your church: _____

At first sight this questionnaire may seem rather formidable, but of course I did not expect anyone to fill in all the blanks. Some choirmasters, for example, use almost no anthems of the older English composers and almost none by such moderns as Bairstow. I have treated the Victorians rather shabbily, but I did not see any likelihood of finding anything new regarding which Victorian anthems are most useful. I should certainly have included the name of Elgar in the list of modern English composers, and probably that of the late Dr. Wood. And Parry and Stanford should have been included somewhere. In other words, there is a transitional group in England between the Victorians and the moderns; I neglected them, partly because their anthems are not their best performances, partly because I do not care much for their idiom compared with that of the English moderns.

To make the results more piquant and more valuable, I have asked about a dozen of Canada's leading choirmasters to fill out the questionnaire, and I shall be interested to report how their opinions differ from those of their contemporaries on this side of the border.

Dies After 56 Years' Service.
George F. Bentz, organist of Faith Presbyterian Church at 359 West Forty-eighth street, New York City, for the last fifty-six years, died July 7,

a week after he suddenly became ill while in the church. He was 72 years old and had been the organist of the church ever since its establishment, having begun his duties when he was only 16 years old. Mr. Bentz lived at Jersey City.

Trinity Episcopal Church, Easton, Pa., celebrated its parish namesday festival with a Festival Te Deum and celebration of the Holy Eucharist Sunday, June 15, with the rector, the Rev. Frederick O. Musser, as celebrant, and the choir under the direction of Mark L. Davis, organist and choirmaster. After the solemn procession the regular boy choir sang Whiting's Te Deum in A. This was followed by a procession of the combined choirs. The boy choristers and the St. Cecilia choir sang the "Missa de Angelis" and the proper for the day were sung to the sixth tone. The offertory anthem was Tschaikowsky's "Hymn to the Trinity." For the prelude and postlude Mr. Davis played the Prelude and Fugue in D major by Bach.

The vogue of the organ compositions of R. S. Stoughton has become so great that they are now being used by orchestras as well as organists. Each number is so full of tone color that orchestra leaders are charmed with them. The oriental flavor is so apparent that it enables an orchestra to paint the vivid scenes in the blazing colors called for by the composer. Three numbers were recently broadcast by the orchestra over station WOR, New York, and were used with great success. The compositions were "The Rose Garden of Samarkand," "By the Pool of Firene" ("Tanglewood Tales") and "Incantation" ("In India").

Chas. F. Chadwick

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The Diapason

A Monthly News-Magazine Devoted to the Organ and to Organists

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, AUGUST 1, 1930.

Readers of The Diapason passing through Chicago during the summer on their vacation trips are invited to visit the office of The Diapason and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Wabash avenue and Jackson boulevard, is open from 9 to 5.

As outlined in detail in the program published in The Diapason last month, the annual convention of the National Association of Organists was held the last week of July in Los Angeles. All indications as we went to press were in favor of a large attendance despite the distance of the Pacific coast from the large centers of the East and Middle West. The Diapason will present a complete account of the convention in its next issue.

A DOG DAY REFLECTION

Midsummer with its direct sunrays brings reflections that seem common to the season. It is a time when we are inclined to be lazy, and those who do not have long vacations from their labors at least let down in the energy with which they attack their daily duties. It is a time when we are inclined to reflect upon the weaknesses of our fellows. As we do so our eyes fall upon an editorial in our contemporary, Musical Canada. The subject is "What Is a Critic?" The writer says, for instance:

We in Canada give too much credulity to critics and gabby talkers. Will some one shed a little light on this: What is a musical critic? What is a critic of any kind? A musical critic no doubt is a good thing—if he is a musical critic, but how are we to know that? Must we take his word for it, or his paper's word? * * * A lawyer and a doctor must take their degree to practice. Why not a critic? Too often a critic hasn't been educated for anything and has no degree except Dr. Paugliss, A.S.S. He merely says, "I'm a critic," and if the publisher believes him and the managing editor hasn't any other use for him, he's it.

Alas, too true! It is a well-known fact that any man who finds himself unable to make a success at teaching, preaching or treating the sick, always can find a place as an editor—and by the same token as a critic—since, as we all know, it takes no training and very little knowledge to edit a paper. But why always pick on the critics? The bane of the age—the desire to "get by"—afflicts every trade and profession. The old-time craftsman who took pride in the fact that he could build a house better than any of his fellow workers, or could shoe a horse with finer skill than his competitors, has almost disappeared to make way for the shiftless one who is interested merely in payday and a chance to make a good living by laboring not to exceed forty hours a week. And,

most unfortunately, this modern journeyman has his counterpart even among organists. It is discouraging to see how many times a man—or a woman—will spend time and even money to make himself seem what he is not rather than to make himself be that which he would have the world believe him to be. What one of our organ builder friends recently denominated with delicious aptness as a "thorough smattering" is the only foundation sought by those to whom we refer. On this shaky structure is imposed a large or small campaign to establish a reputation that is not deserved.

There are many means to the desired end. Clever manipulation will provide an entering wedge. The kind words an editor will say, by request, or to help a young musician to establish himself, will be quoted far and wide. One may also invite himself to appear in public. A free recital here and there will elicit praise from those who are benefited by this gratuity, and their comments and the expressions of appreciation will keep the ball rolling. Eventually most people will be fooled—for a longer or shorter time. We can recall at this moment at least five instances in which organists of mediocre attainments succeeded in having themselves invited to play at conventions of our organists' organizations. In every instance they did not measure up to the standard of the best convention recitalists. Yet for years thereafter they made capital in all their advertising of the fact that they had received the distinction of being asked to play before their fellow organists!

What futile vanity all this is! Of course you can fool all the people some of the time, and some of them all the time, but it is still a fact that fooling all of them all the time can't be done.

This is the same insincerity as that of a singer who in a dire emergency caused by illness was engaged at the last moment to fill a vacancy in a quartet for one service in a large and prominent church. Her work was entirely inadequate. Yet for months thereafter she advertised herself as having been retained as a "special soloist" by that church.

Nothing is more essential to the organist who desires to achieve proper recognition than judicious and honest advertising and publicity. He is entitled to it and cannot get along without it. But studied exaggeration of one's ability is plain professional dishonesty and an imposition upon the public and upon those who, by virtue of hard work, native talent and true devotion to their art have laboriously climbed the ladder to the achievement of the only success that is lasting and genuine.

"Technique was probably never less esteemed than it is today," says the London Musical Times in its July issue. "On all sides we see the half-taught dabbler with a temperament (or with plenty of assurance) acclaimed above the man who knows his job so well that he does it without fuss. Musical journalism is now being invaded by writers whose literary ability cannot atone for their ignorance of the fundamentals of music, and one of their favorite and most damnable heresies is that technical knowledge and pedantry are almost synonymous terms. Apparently they hold the view that the more you know about music the less you enjoy it—that, in fact, ignorance being bliss it is sheer waste of time to be wise. The blessed (I almost used another adjective; there's a 'b' in both) —the blessed word 'interpretation' is always at the end of their pen."

Jeremiah indeed has said something!

A series of very interesting and informative articles is appearing in Musical Canada from the pen of Frederick Tristram Egner, Mus. D., the organist of St. Catharines, Ont. In the June issue the Troubadours are the subject and future installments are to deal with French music, the period from Bach to Wagner, Tschaikowsky's music, Grieg's works, etc., etc., up to the folksongs of North America.

Largest Residence Instrument.
Up Park Camp, Kingston, Jamaica, June 14, 1930. Editor of The Diapa-

son: As a reader of your excellent journal may I point out that the statement on page 41 of the June issue, that the largest residence organ in Europe is in Berlin, is erroneous. There is an organ in the residence of Mr. John Christie at Glyndebourne, near Lewes, Sussex, England, which is considerably larger than the German organ mentioned and is probably the largest residence organ in Great Britain, although the five-manual organ (dismantled in 1921) erected in the basement of the residence of the late Mr. J. M. Bousted at Wimbledon Common, London, was even larger. The Glyndebourne organ is situated in a special room, 80 feet long, 21 feet wide and 31 feet high, adjoining the residence. The organ contains 107 speaking stops and approximately 5,500 pipes, and has four manuals. Duplexing and unification have been employed to moderate extent. The stops are distributed as follows: Great, 22; swell, 15; choir, 16; solo, 14; string, 8; echo, 6, and pedal, 26. The echo organ is situated in the roof above the plaster ceiling at the opposite end of the room from the main portion of the organ, which is otherwise in bloc. The pedal organ contains a 32-ft. open and a reed of the same pitch of true length. The largest of the four unison open diapasons of the great organ is scaled eight inches at C.C. Three Duplex fan blowers supply the wind and are driven by electric motors aggregating twenty-three and one-half horsepower. The organ was built by William Hill & Son and Norman & Beard, Limited, of London, during 1920-23, and enlarged in 1926.

Yours faithfully,

M. G. HALLOWES, Captain, R. A. S. C.

Pays Tribute to Bruening.

Under the heading "Church Organists" the St. Matthew Messenger, published by the Evangelical Lutheran Church of St. Matthew in New York, pays a warm tribute to the organist of that church—Herbert D. Bruening—well known not only as a church musician of the sincerest strain but also as an occasional contributor of valuable articles to The Diapason. From the brief article the following is quoted:

"We wonder whether our people realize that they have a genuine church organist in the person of Mr. Bruening. Sunday after Sunday, service after service, the organ music of our worship is there, adequate, dignified, noble, never jangling, never obtrusive, never offensive, flowing along with the spontaneous ease of genuine mastery. Mr. Bruening does his work with calm poise and artistic simplicity, with no distracting wiggling of any part of his body, no grandiose but pitifully meaningless flourishes, no claptrap striking of advertising postures, so that one forgets Mr. Bruening is there at all and hears only the music issuing from the organ. All of which seems to us to constitute real mastery of the tasks devolving on church organists, inasmuch as it amounts to a steady and unselfish application of that profound principle, art, not for art's sake, but for worship's sake."

Walter Williams Is Ordained.

Ordination of Walter Williams, organist and choirmaster of St. Stephen's Episcopal Church at Providence, R. I., to the priesthood took place June 10 at St. Stephen's. Mr. Williams was ordained by Bishop Perry. The Rev. Frederic S. Fleming, D. D., was the preacher at the service, Canon Charles W. Douglas celebrated mass and Father Charles Townsend presented the candidate. A musical program of high merit marked the service. The prelude was Karg-Elert's chorale prelude on "Adorn Thyself, Dear Soul" and the postlude Bach's "Jesu, My Joy."

The University of Kansas has joined the ranks of a number of other prominent universities and colleges in allowing a major in music on the regular college course leading to the A. B. degree. At a meeting of the college of liberal arts faculty it was voted to allow a major in music not to exceed forty hours out of the 120 hours required for the degree, beginning in September. Prerequisites for a college credit include one year of organ and two years of piano for organ credit.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Aug. 1, 1910—

Results of the annual examinations of the American Guild of Organists were announced. Of thirty-seven candidates twenty-nine passed the tests. On the list of new fellows among others were the names of George Henry Day, Philip James, Harold S. Schweitzer, J. Trevor Garmey, Harold V. Milligan, Harry A. Sykes, J. Lawrence Erb and Mrs. Kate Elizabeth Fox. Among the new associates were Miss Arabella M. Coale, Miss Carrie M. Cramp, James W. Bleeker, Rowland W. Dunham and Harris S. Shaw.

John Hyatt Brewer played for the last time the organ at the Lafayette Avenue Presbyterian Church, Brooklyn, over which he had presided during the twenty-four years of its service. The instrument was to make way for a large and modern four-manual Austin. Dr. Brewer played a special program and the lights were turned low to mark the occasion. The pastor of the church was Dr. Cleland B. McAfee, now of the Presbyterian Theological Seminary of Chicago and last year moderator of the Presbyterian General Assembly.

The first recital on the large new Austin organ at the Auditorium-Armory in Atlanta, Ga., was played July 28 by Percy J. Starnes, then municipal organist of Atlanta.

Because of his love for music and his personal friendship for Homer A. Norris, organist and composer, J. Pierpont Morgan was building a \$20,000 home for Mr. Norris on a crag of the Orange Mountains. Mr. Norris was organist of St. George's Episcopal Church, Stuyvesant Square, which Mr. Morgan attended.

Palmer Christian returned to his home at Kankakee, Ill., after a period of study in Leipzig. On May 7 he had played Reubke's "Ninety-fourth Psalm" Sonata at the weekly "motet" given by the choir of St. Thomas' Church in Leipzig. He was the second American organist ever to be honored with an invitation to play at one of these "motets."

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Aug. 1, 1920—

The Organ Builders' Association of America held its second annual meeting in New York City July 26 and 27. M. P. Möller was elected president and seventeen active members responded to the roll-call. The draft of a uniform contract to be used in the sale of organs was adopted.

The National Association of Organists held its thirteenth annual convention at the College of the City of New York from July 27 to 30. Henry S. Fry was elected president of the association. The recitalists were Samuel A. Baldwin, Miss Alice R. Deal of Chicago, Frederic B. Stiven, Chandler Goldthwaite and a group of Philadelphia organists representing the American Organ Players' Club.

Chicago theater organists went on strike July 5 and were still out Aug. 1. They had demanded an increase of 75 per cent in salaries and rejected an offer of the theater managers of 50 per cent higher pay. A similar walkout was averted in New York by a compromise providing for a 50 per cent increase in pay.

Frank T. Milner, former manager of the organ department of the W. W. Kimball Company, died suddenly July 4 of heart disease in a hotel at Evansville, Ind. He was born in Leeds, England, in 1856 and had been connected with the Kimball organization for twenty years.

The annual report of Dr. H. J. Stewart on his season of recitals at the Spreckels organ in Balboa Park, San Diego, Cal., showed a total of 2,269 pieces played in 256 recitals, with 385 composers represented.

In recognition of his seven years' service as organist and choirmaster the Second Congregational Church of New London, Conn., presented Alban W. Cooper with a two months' European tour.

The Free Lance

By HAMILTON C. MACDOUGALL
Mus. D., A. G. O., A. R. C. O.
Professor Emeritus, Wellesley College

Every musician is advised earnestly to read the piano and musical instrument section of the Musical Courier of June 21; it contains the reports of various organizations interested in the sale of pianos. I take it that every musician believes in the primacy of the piano as the foundation of the whole musical structure. Many of us, however, have been thinking that the radio, the "talkies" and the phonograph have killed the piano; there has been a good deal of loose talk on this point not only by musicians—not pianists—but by dealers. It is time that we all consider the present situation of the piano trade and co-operated in any of the schemes for its improvement.

Do you not think that it is time for the re-arrangement of the popular melody known as "Prayer of Thanksgiving, Old Dutch Hymn"? Assuming that the melody is non-copyright, I suggest that as the present words are grossly inappropriate to the Christian dispensation, new words be written, a new prelude made to be rid of the intolerably long chords now in it, and a reconsideration of the present coda, which seems not to belong.

Musical Opinion (London) has always been considered an entirely respectable, conservative monthly, but in the June number there is a sensational story to the effect that the skeleton of a great musician, none other in fact than the great J. S. B., has been found in one of the walls of the Johanneskirche, Leipzig, where it is said J. S. B. once played. Is Musical Opinion pulling our leg?

Another item in the same June number has also given me the shivers: It is that Karg-Elert has a dual personality on which he strongly insists; he is two composers in one. He inherits from his mother, who was a Lutheran, and from his father, a Roman Catholic. I can only flee for refuge, as I contemplate this astonishing concatenation of opposing characteristics and temperaments, and quote my favorite poet: "Here's a how-de-do."

There is considerable difference of opinion about the proper speed for hymn-tunes. A suggestion was made in this column that instead of taking breath in the middle of each verse (using "verse" as meaning a "line" of poetry) the tune be taken at a rate of speed that would allow each rhetorical phrase to be sung in one breath. Of course, the argument against that is the impossibility of getting a congregation to sing at the necessarily quick tempo. The suggestion has some little value as an argument against too slow singing.

A writer in the Choir shows that triple meter tunes, on account of their rhythmic basis, are slower in effect than tunes in duple meter. I wonder if that is at the bottom of the changing of Lowell Mason's tune "Bethany" from six-four or six-eight to four-two or four-four. The Hymnal of the Episcopal Church, edited by Horatio Parker, and the newer edition of the same work both print the tune in four-two meter. Although I admit that I never heard a congregation give the long and short notes of the tune their correct relative length when sung from the original notation, I fail to see in that circumstance any reason whatever for mauling the tune itself. Further, there is no doubt that changing the original notation of a half-note followed by a quarter-note to a dotted quarter followed by an eighth is quite impossible for a congregation to do correctly.

Uncle Mo has another grievance; he complains loudly that Toscanini in the late tour of the New York Philharmonic Symphony Orchestra to Munich, Budapest, Prague, Leipzig, Dresden, Brussels and London did not use any compositions by American composers.

It is really a good deal of a trial to put up with him, he is so vehement, so illogical, so unwilling to credit the people he dislikes with any breadth of view or genuineness of feeling.

"I told you so!" he shouted as he charged into the studio the other day, interrupting a lesson without apology: "that man Toscanini is the limit. All that he cares about is personal glory; he will take American dollars, but he will not do one thing for American art."

"Oh, cool off," said I; "you are unreasonable."

"Well, can you point to one thing Toscanini has ever done for the American composer? Did he have one piece by an American on his European programs?"

"I can't say, as I have no personal information on the point. Judging, however, by the articles in American journals, the Italian conductor has not shown any interest in our composers. You have no right, Mo, to assume—"

"Oh, yes," Mo interrupted, "you were going to say that no doubt Toscanini would gladly play any American music provided it was equal in power and interest to the pieces that figure on his programs. That's an old alibi. Do you for one instant imagine that he spends his days and nights in search of—"

"Where's your Christian charity, Mo?" [It was my turn to interrupt.]

"Charity? Humph! It's facts we are after," said he, "and the facts so far as we know them are that Toscanini has his back instead of his face turned toward the American composer. What fools these Americans are!"

And thus fulminating Uncle Mo pranced out of the studio; he means well, but has some very strange ideas.

Clarence Dickinson lectured recently at the Toledo Museum of Art on the "Immortality of Teaching." I have seen no abstract of his talk, but I imagine that he may have had in mind for one thing the eternal vitality of a great teacher's instruction: it is passed from pupil to pupil in an ever-widening circle of influence. It is the consciousness of this which stimulates the humble but often gifted men and women to work faithfully as well as unassumingly.

Would Hear Noted Germans.

New York, July 15, 1930.—Editor of The Diapason: Allow me to second Professor Macdougall's recent nomination of Guenther Ramin of St. Thomas', Leipzig, as one of several very eminent organists from Germany we ought to hear. In past years America has had the good fortune to hear men like Bonnet, Dupre, Vierne, Lanquetuit, Marchal, Bossi, Germani, Hollins and Cunningham. Now let us become acquainted with the work of the outstanding men in the organ world of Germany, Austria, Holland, Norway and Sweden.

In our country there lives a man who played at St. Thomas', Leipzig, on his last visit to Germany by invitation of Guenther Ramin. That man was Dr. Wilhelm Middelschulte of Chicago, an artist whose rare achievements and great eminence The Diapason has repeatedly chronicled. In spite of this, one meets organists again and again who do not even know of him, nor have read an account of him in the various biographical works. For the benefit of the uninformed, just four or five items are quoted here; pages could be filled with glowing comments from America and Germany. "Who's Who in America" (volume 15, 1928-29, and many volumes back) writes: "Middelschulte is recognized as authoritative interpreter of Bach's organ works." In the "Dictionary of Modern Music and Musicians" (Dent, London and Toronto, 1924), we read: "Is a specialist in Bach." A publication of the National Society of Music, "The Art of Music," volume 6, page 500, says: "His compositions are all in large contrapuntal forms and display complete mastery of Bach's intricate art," and in volume 12, page 27, "Interpreter of Bach's organ works." The "American History and Encyclopedia of Music," New York, 1910, goes on record as follows: "He is an ardent admirer of Bach's works and is conceded to be the greatest living interpreter of them." None other

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than the late Busoni is quoted as saying: "Bach, Reger, Middelschulte—three giants in organ music." While we do well to invite great men from other shores to play for us, let us not forget to invite the great men at our door to play for us, and that right frequently, in all sections of our great country.

Finally, another matter occurs to me. Now that New York has an organ in its foremost concert hall—I refer to Carnegie Hall's new and adequate Kilgen organ—there must be some way in which the organ can be brought to the fore in a greater degree. Pietro Yon's playing of Guilmain's First Symphony for organ and orchestra at the organ dedication was a thriller—and an appetizer for more organ and orchestra concertos. There are selections for organ and orchestra by Widor, Handel, Rheinberger, Bach-Middelschulte, Yon, Dickinson, Liszt-Kaun, Klose, DeLamarter, Middelschulte, Borowski, Dupre and others that deserve to be heard often. Could they not be included in the programs of such eminent conductors as Toscanini, Stokowski, Gabrilowitsch, Koussevitsky, etc., when they play at Carnegie Hall? Surely there is no lack of organ virtuosi, with men like Farnam, Yon, Christian, Porter, Noble, Rechlin, Eigenschenk, Middelschulte and others about, who have performed most creditably with orchestra in times past. Perhaps the N. A. O. and A. G. O. in this city could do something about this.

Yours, one of the small fry,
HERBERT D. BRUENING.

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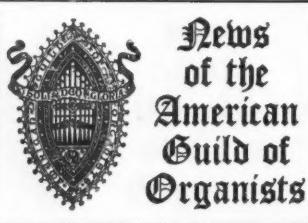
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

New Fellows and Associates.
At the meeting of the council June 23 the following persons were elected fellows of the American Guild of Organists:

Miss Roma E. Angel.
Miss Roberta Bitgood.
Harry E. Cooper.
Harry J. Ditzel.
James Harrison.
Miss Helen R. Henshaw.
Miss Charlotte Klein.
Miss Edith F. McIntosh.
Homer Nearing.
Miss Edith Usry.
Hobart Whitman, Jr.
Miss Nestor L. Williams.

The following were elected associates:

Howard E. Anthony.
G. Winston Cassler.
The Rev. William M. Crane, D. D.
Miss Juliet Dowdy.
Miss Madeline A. Emich.
Lawrence S. Frank.
Endicott Hanson.
Ralph K. Holt.
Glenn W. King.
Reginald W. Martin.
George Mead.
Robert B. Mitchell.
Miss Mary E. McNutt.
G. Adolph Nelson.
Miss Rachel B. Pierce.
G. Darlington Richards.
Vernon Robinson.
Miss Helen E. Stillman.
Frank Vauter, Jr.
Morris W. Watkins.
Thomas H. Webber, Jr.
Miss Elizabeth T. Wright.

District of Columbia.

Eighteen members of this chapter attended the convention in Philadelphia and had a royal time. They were loud in their praise and expressions of appreciation of the hospitality of the Pennsylvania chapter. It would be difficult to conceive a convention program more crowded with the finest in the land, or followed more accurately as to both time and detail. Such a convention is achieved only with the liberal contribution of time, talents, means and painstaking hard work on the part of those on whose shoulders rests the responsibility of arranging and executing it, and certainly the Guild all over the country is deeply indebted to the Pennsylvanians for an immeasurably fine convention.

M. R. F., Secretary.

Florida Chapter Notes.

Dean Herman F. Siewert, F. A. G. O., broadcasts recitals twice daily from Gainesville over University of Florida station WRUF, in the absence of Claude L. Murphree, who is spending the summer in Paris. Mr. Murphree is a member of the Riemenschneider party.

Mrs. A. D. Glascock, regent of the St. Petersburg branch, was honor guest at a luncheon of the St. Petersburg branch at the home of Mrs. Charlotte Weeks. Mrs. Glascock has departed for Michigan and part of her time will be spent in Ann Arbor, where she will again study with Palmer Christian.

Mrs. Nella A. Crandall, organist of the First Christian Church, Tampa, is in Chicago for an extended visit. Mrs. Sam M. Kellum of Tampa undertook the duties of organist and director of the First Christian Church July 13.

Oliver A. Seaver, organist and director of the First Baptist Church, Tampa, has gone to Auburndale, Mass., for a summer of study. During his absence Miss Wallace of Winter Haven is acting as substitute.

An elaborate program of music was given at the Tampa Heights M. E.

Church the evening of July 13. Mrs. Bertha S. Yates is the organist.

A June wedding of much interest was that of Miss Jane Mather, daughter of Harold Mather, organ builder and member of Tampa branch, and Norman Butterfield of White Plains, N. Y. Miss Mather was born in England, coming to this country when a small child. She is a graduate of the University of Rochester, where she specialized in voice. Mr. Butterfield was born in Leeds, England, coming to this country after serving two years in France during the world war. He is baritone soloist at Grace Episcopal Church in White Plains.

MRS. SAM M. KELLUM, Secretary.

ORGAN FOR FAR ROCKAWAY

Austin to Install Three-Manual with Echo in St. John's Church.

A three-manual organ, with an echo division playable from the choir, is to be installed by the Austin Organ Company in St. John's Episcopal Church at Far Rockaway, L. I., N. Y. The organist of the church is Harry Fletcher. The instrument is to be completed by Nov. 1.

Following is the stop specification prepared:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Grossflöte, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Quint Mixture, 2 ranks, 122 pipes.
Trumpet, 8 ft., 73 pipes.

*Enclosed in Choir expression box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viola d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Cornopean, 8 ft., 73 pipes.
Harp and Celesta (from Choir), 61 notes.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars and resonators.
Tremolo.

ECHO ORGAN.

Gedeckt, 8 ft., 73 pipes.
Viol Aetheria, 8 ft., 73 pipes.
Unde Maris, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flöte (extended Open), 8 ft., 12 pipes, 20 notes.
Dolce Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
Trombone, 16 ft., 32 pipes.

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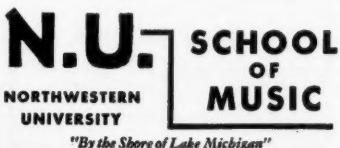
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From Touch of Key to Sound of Note by Aid of Electricity

By WILLIAM H. BARNES

[Extract from paper read at A. G. O. convention in Philadelphia by William H. Barnes.]

An early attempt at the electric action was to place an electro-magnet inside the wind chest under each pallet, which would obviously have required an enormous amount of electric current. Such a scheme was exhibited at the Vienna Exhibition in 1873. It was carried out by Karl G. Weigle of Stuttgart, Germany. The credit for the invention of the electro-pneumatic action is usually ascribed to Dr. Gauntlett and Dr. Albert Peschard. In 1852 the former took out a patent on an electric connection between the keys and the pallets of an organ which was never successfully carried out. Bryceson Brothers were the first to introduce electric action into English organs. In 1868, under the Barker patent, they built an organ for Her Majesty's Opera House in London. Dr. Peschard worked in connection with Charles Spackman Barker, inventor of the pneumatic lever.

One of the early difficulties that surrounded the experiments with the electro-pneumatic action was the inability to obtain a good contact. The best one available in the early days was obtained by dipping a platinum point in a cell containing mercury. Other forms of contacts rapidly oxidized and failed to work.

In the United States Hilborne L. Roosevelt was no doubt the greatest pioneer in developing the electric action. Casavant Freres of Canada also did pioneer work of great importance. The partly electro-pneumatic organ which Roosevelt installed in the Garden City Cathedral on Long Island about 1884 was a very interesting example of an early electric action. The other leading American builders of Roosevelt's time took small stock in electric actions. None of the early electric actions were quick or reliable—all were costly to install and maintain.

About 1886 Robert Hope-Jones, a skilled electrician, knowing at that time very little about organs, became interested in them. Finally, with the help of some unskilled assistance from his volunteer choir, he made the first movable console, after several years of experimenting. Later he developed the double-touch, stopkeys, suitable bass and other improvements. These were a great advance on anything previously done, particularly with regard to speed and reliability. Round wire contacts were his invention. First they were of gold or platinum and later silver was substituted. Roosevelt, Farrand & Votey and Casavant in their early electric actions employed contacts made of flat spring brass with platinum wire soldered on.

The simplest form of the electro-pneumatic action consists of a magnet operating an armature or disc valve which is capable of admitting wind to the Barker lever or small bellows. In earlier forms of the Barker lever this was done by a tracker leading from a key. The electro-magnet is energized when a key is depressed, by completing an electric circuit which then exists between the generator or source of current and the magnet. An electric circuit is defined as the complete path of an electric current, including the generator device (battery or dynamo). The complete path is often spoken of as a closed circuit. When its continuity is broken so that a current is no longer able to pass, it is said to be an open or broken circuit. An electric door bell furnishes a simple example of an electric circuit. It is normally open, the same as most of the circuits in an organ. When the button is pressed the circuit is completed between the battery and the bell magnet. Similarly, when a key is depressed in an organ, the circuit between the generator and one or more of the organ magnets is completed.

The elementary principles involved in the organ electro-magnet are these: Unlike the familiar horseshoe or permanent magnet, made of hardened

steel, so that the magnetism originally placed in the magnet is retained, the organ magnet is made preferably of soft Norway iron, so it will not retain its magnetism, although it is capable of being strongly magnetized. The attractive action of the magnet must be exerted on the disc or armature only when a contact is made and the magnet must lose a greater part of its magnetism instantly upon the key being released.

Without going into the theoretical reasons why it occurs (if anyone really knows), it is true that when a coil of wire is wound around a piece of iron and a current of electricity put through this coil the iron which the coil surrounds becomes magnetic and assumes for the moment the qualities of the ordinary horseshoe magnet. By greatly increasing the number of coils and using wire of fine diameter, a high resistance is set up to the passage of current, so that a very small amount of current is consumed when it is passed through this long coil of fine wire, and yet the magnetic effect produced is quite pronounced on the iron core. The disc or armature that is attracted by this magnet when the current passes through the coils is purposely made as light as possible. It acts as a valve to admit air to the exhaust hole, which is uncovered when the armature is attracted by the magnet.

One of the earliest forms that quite approaches what is being used at the present time, both in design and efficiency, was the magnet invented by Hope-Jones. Builders use various modifications of this magnet today. The application of electricity is now almost wholly confined, with one or two notable exceptions, to some form of wind-chest with individual pneumatics for each pipe. The slider and pallet wind-chest has become obsolete with American builders.

Without making any direct statements or comparisons as to the specific builder or builders who make the most efficient and reliable modern action, which would be obviously unfair, I shall attempt to state what is most desirable in an electro-pneumatic action. Two qualities that are most important are (1) reliability and (2) speed (that is, quickness in attack and repetition).

There is considerable similarity between most of the action work of our best builders. As a matter of fact, there is not a great deal of choice. Nevertheless, certain of our builders have gone into some matters more carefully than others and have reached a higher degree of perfection.

The electric organ action is operated on low voltage, and direct current is necessary. Organ magnets will not operate on alternating current. The voltage varies from eight to fifteen volts with different builders. In years past it was a problem to secure a reliable source of this sort of current. It was usual to employ storage or other batteries in early actions. There are now on the market a number of very reliable generators capable of producing the low voltage current necessary in organ actions that are generally attached directly to the same shaft with the large motor that turns the fans for supplying wind to the organ.

We shall now trace the operations of the action following the electrical impulse created when a key is depressed through the various steps in the action until the pipe sounds. An analysis of these operations will give a general idea of what the electric action consists of.

When a key is depressed it makes a single contact, or a multiple contact. That is, it closes or completes one or more series of electric circuits. On account of the coupling system in modern organs whereby all of the separate divisions of the organ can be collected together on the great keyboard or different combinations of divisions can be made on any of the other keyboards, it is necessary for the key to close simultaneously a rather large number of circuits. This is accomplished in one of two ways—either by mounting a number of contacts directly on the key itself, or having the key mechanically operate in one of a number of ways a series of contacts that

are not directly attached to the key.

The number of contacts thus "made" by an organ key during a year's playing is almost incredible in cases where the organ is used several hours a day. The ideal contacts, therefore, not only must be reliable, but they must "make" every time, and the first time even after long periods of disuse. The chief problem in this matter is to make contacts in such a way and of such material that they will stay clean constantly.

The motion of the key in all properly designed electric organs is such that the two contact elements form a rubbing contact which makes the points self-cleaning. There are two ways of eliminating the difficulty caused by arcing of the contact point—first, by finding material for contact purposes that is as impervious to corrosion as possible, and, second, by designing a magnet that will operate with the smallest possible consumption of current in order that the electrical load may be reduced to a minimum. The higher the resistance of the magnet to the passage of current the less current consumption is required, and the less arcing or burning of the contacts is likely to occur, provided the same voltage is employed in each case. Other things being equal, therefore, a magnet of high resistance is preferable to one of low resistance.

From the key contact the current impulse flows through prepared electric circuits or copper wires. These are made up into cables. They should be durable and damp-proof. For insulating the different wires are usually double cotton-covered, impregnated with parafin. The cables run to the organ proper and the various wires are soldered to a union or junction board. From this point additional cables are provided and soldered to the union board that connects directly with the magnet action box, and the current flows into a magnet coil.

A magnet is placed wherever an action or operation is desired. The magnet merely transforms the electric impulse into a pneumatic one by raising an iron disc, thereby exposing an exhaust hole starting the train of the pneumatic action, as previously explained. Very little energy is required to lift this armature and the electric impulse around the magnet coils is enabled to do this with extreme rapidity.

Trouble is more frequently caused in a magnet by dirt being blown under the armature, thereby not permitting its proper seating or closing. When this occurs, the same effect is produced as if the magnet were permanent in action and the note is caused to sound constantly or "cipher" until this dirt is removed.

When the electric impulse arrives at the magnet, the action changes to pneumatic. The armature, which up to this point has been considered from the electrical side, should now be considered in regard to its function, which is in reality an air valve, which exhausts a small bellows or pouch. The latter has a large double valve attached to it which this small bellows or pouch opens. By the opening of this large valve the pipe valves themselves are operated through fixed air channels. The pipe valves are in many standard actions mounted upon diaphragms or pouches and are operated by the motion of these diaphragms. Other builders employ bellows pneumatics to operate the pipe valves.

In some modern wind-chests a ventil or large valve at one end of the division under a set of pipes, operated by the stop action, admits or shuts off wind from the pipes. This is the older form of stop action control first used by Roosevelt in connection with individual pipe valve pneumatics. A form of stop action known as the "pitman" consists of a small series of air valves mounted in a long box under the pipe valves in such a manner that the individual pipe valve pouches may be caused to remain stationary when the pitman valves are closed by the wind in the pitman box. When the pitman box is open to the atmosphere, the pitman valves permit the pipe valve pouches to collapse, thereby opening the valves under the pipes. This latter stop action operates as rapidly as the key action and is tending to become standard with many builders.

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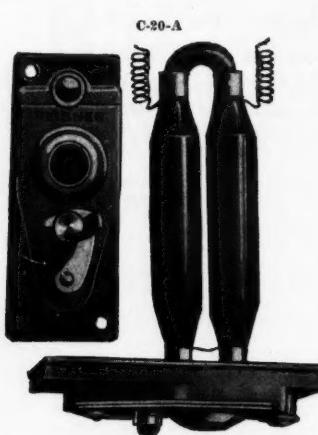
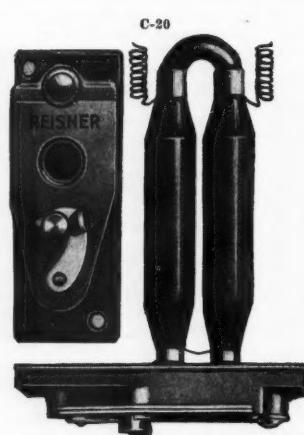
**Stewart Reports 264 Outdoor Recitals
—Favored by Weather.**

The climate of San Diego, Cal., is reflected in the official report for the year ended June 1, just made by Dr. Humphrey J. Stewart, city organist, whose recitals at the great Spreckels outdoor organ in Balboa Park are features of San Diego's cultural life. Rain and unfavorable weather conditions caused the cancellation of only eleven recitals, he says. The report, approved by the park commission, contains these statements:

"The daily organ recitals have been given regularly throughout the year, with the exceptions herein noted. Altogether 264 recitals have been given; 224 by the city organist and forty by visiting and local organists.

"It is gratifying to note that the attendance of the public throughout the year shows a steady increase, and it should also be remembered that the broadcasting of the programs through station KFSD brings the recitals to the homes of thousands who may not be able to attend personally. Letters of appreciation are frequently received from persons living at points far distant from San Diego, who enjoy the recitals over the radio.

"It may be of interest to note that the daily programs have included 1,876 compositions. Of these, 1,556 were played by the city organist and 320 by visiting and local organists. The compositions performed include not only the great classics of organ literature, but also transcriptions from symphonic and other works, as well as operatic overtures and other selections. Examination of the daily programs will show that each recital includes pieces calculated to please those whose tastes vary from classical to popular music. "Acknowledgment should be made of the services given by our tuner, Roy Tolchard, whose daily care keeps the organ in excellent condition."



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**Los Angeles News;
Summer Activity in
Southern California**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 10.—Paul G. Hanft has resigned his Santa Monica post and has been substituting at different churches during the last few weeks. In August he will be at St. Paul's Cathedral while Dudley Warner Fitch is on his vacation.

Frederick Groton of Huntington Park has got into harness again and is organist at the Sixth Church of Christ, Scientist, in Los Angeles. Mr. Groton is well known as a composer of piano music which is especially suitable for teaching, and has also a number of excellent organ numbers to his credit.

Miss Winifred Smart is at the console of the Fraze organ in Calvary Presbyterian Church, Wilmington, during July and August. Miss Smart has given a number of recitals during the last few months and is one of the younger organists of whom we expect fine things.

During the last few weeks I have been enjoying the recital which is broadcast from the Tabernacle in Salt Lake City over the National Broadcasting network on Mondays at 2 p. m. This recital can be heard from KFSD, San Diego. I know of no other organ that comes over as well as this one, and both Mr. Asper and Mr. Schreiner give us real organ music that is a joy to the organist's heart.

Trinity Episcopal Church is to be congratulated on the excellent Möller organ that has just been installed. It is a three-manual of some twenty stops, a straight organ, provided with draw-stops in place of stopkeys. It is well placed and sounds excellent.

Ernest B. Ballard, organist and choir-master of St. Stephen's Church, Hollywood, is spending the summer abroad. He has a wonderful trip planned and will also do some work with the Riemenschneider class in Paris.

John Doane is enjoying the summer in San Diego this year and has a number of pupils. This is Mr. Doane's first summer here for two or three years.

Joseph W. Clokey, the new dean of the Southern California chapter of the American Guild of Organists, is making plans for an interesting season which will start in October. Every organist owes it to himself to get back of the dean and boost for all he or she is worth.

The Kilgen organ for the Church of the Brethren at La Verne has arrived and is being installed. It is hoped to have it ready early in September, when a series of recitals probably will be given.

The Organ Players' Club spent an enjoyable time at the console of the

Kilgen organ in St. Mary's Church a week or so ago. This instrument is quite different from the average small organ and is well worth a visit.

Otto T. Hirschler has resigned from the California Christian College and his place as teacher of organ has been taken by Miss Edith Bokenkrager.

I understand that the Presbyterian Church of Ojai has contracted for a Casavant organ. This deal has been hanging fire for a number of years and it must be a relief to the 365 organ salesmen in Los Angeles to know that it has been decided.

Bids for the organ for the South Pasadena high school were opened a week ago. Nineteen builders submitted offers. I am told that the Spencer Organ Company won the contract.

The many friends of Edward Crome will be pleased to know that he has recovered from the automobile accident which occurred a week or so ago. Mr. Crome was on his way home from fixing a cipher or something when the glare from another car sent him full tilt into a tree. His car was completely wrecked.

Harry Ohlhaut, Ohio representative of George Kilgen & Son, Inc., has made a contract with St. John's Church, Middletown, Ohio, for a two-manual, twenty-five-stop organ to replace the old instrument.

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Organs and Organists in the Universities

XI. Wesleyan University

By HAMILTON C. MACDOUGALL

Mus. D., A. G. O., A. R. C. O., Professor Emeritus, Wellesley College

Anyone who has ever driven through Old Hadley, Mass., and admired its magnificent avenue of elms will find a counterpart in Washington street, Middletown, Conn., the seat of Wesleyan University. In truth, when one leaves the sun-swept main street of the Connecticut city and wanders contentedly up the gentle, cool and shaded slope of Washington street, turning to the left as High street is reached, one is quite ready to endorse Charles Dickens' praise of the corner of the two streets as the most beautiful spot he had seen in his American travels. High street, like Washington street, is lined on both sides by great elms. The university campus, extending along High street for three-eighths of a mile, is a striking example of nature's lavish gifts in greensward and trees. It is a beautiful campus, not so spectacular as the campus of Cornell, not so picturesque as that of Wellesley, but with a quiet pastoral beauty of its own.

Middletown was settled in 1650 and chartered as a city in 1784. Here on the Connecticut River, about 100 miles from New York, Wesleyan University has lived for ninety-nine years. If you will take your map of Connecticut and draw diagonal lines from the northeast to the southwest corners, and from the northwest to the southeast corners, the lines will cross not far from Middletown. In consequence of its advantageous central position the place was, in early colonial times at any rate, more important than Hartford or New Haven, but as time went on and the lines of communication were established farther west the city lost something of its importance. It is now a prosperous municipality of 25,000 people. The Connecticut River serves as waterway to Long Island Sound and thence to New York, and it is still possible to take the Hartford Line steamer at Middletown in the early evening and enjoy the three-hours' sail down the river to the sound, arriving at New York in time for breakfast. Any young man appreciating the undeniable advantages of the small college over academic monsters such as Harvard or Columbia might well choose this delightful institution for his four years of study.

Wesleyan University was opened in 1831 as a co-educational institution. Although women were admitted as late as 1872, only to be bowed out with many expressions of mutual esteem and regard in 1910, it is now strictly a man's college. The total enrollment is about 625 and there were ninety-three students graduated in June. Among the famous alumni of Wesleyan are C. T. Winchester, William North Rice, Stephen Henry Olin, Henry I. Harriman, Edward L. Thorndike, George W. Davison, the poet, Wilibert Snow, and the distinguished economist, Kossuth Williamson, are on the present faculty. Woodrow Wilson taught in Wesleyan from 1888 to 1890.

If an outsider may venture an opinion without impertinence it is that Wesleyan is now in the beginning of a forward movement; two things are evidence of this—the five splendid new buildings and the gift by John Spencer Camp, '78, of \$100,000 as an endowment for the chair of music. The new buildings make for greater opportunities in study and research and the money for music will bring to the student body the refining, instructive and cultural advantages of a great modern art. Men not only need music more than women need it, but men are fundamentally more appreciative of it. We must not forget that, despite general opinion, the male sex is the emotional sex and must have the emotional discipline that comes from the arts. Mr. Camp's generous gift to Wesleyan therefore seems to me to be immensely significant.

In the spring of 1928 the music department was given a proper academic

status by the appointment of Joseph Stephen Daltry as John Spencer Camp associate professor of music and university organist. Daltry is an associate of the Royal College of Organists (England) by examination, has inherited the Yorkshire choral traditions through father and grandfather, has studied with modern masters in Germany at the Akademie der Tonkunst and under Dr. Harold Darke in England, and has brought all to a focus by a wide experience most unusual in a man just 30 years old. A biographical sketch of Daltry appeared in *The Diapason* of Nov. 1, 1929, to which the reader is referred.

The Memorial Chapel at Wesleyan, built in 1871 and remodeled in 1916, is an attractive stone building seating 750 people; the organ is a three-manual built by the Austin Organ Company. The chancel choir seats provide for a choir of thirty or more, but since there has been no proper studio for the professor of music the choir loft has been made into one by the addition of a grand piano, a blackboard and an orthonomic Victrola! Since no workman can do without tools, the college is providing Daltry with a studio-classroom-office to be ready in September.

Professor Daltry has taught one course in the history and appreciation of music; this coming year he will add a course on the material of music—a course in preparatory harmony. These courses have no prerequisites and appeal to the students who have never studied music. There are chapel services on Tuesday and Thursday with choir and on Wednesday (secular chapel) without; these and Sunday morning constitute his public college work. The choir is on an excellent foundation; each man (twenty-four in all) is paid \$100 a year; there are two rehearsals a week (Thursday one hour and Sunday, before service, half an hour); the choir has no academic credit for its work and there is no student participation in its management. The glee club is an entirely different organization, but is also under Daltry's care; there are thirty men, with two rehearsals a week of ninety minutes each; there is a student leader who takes some of the rehearsals. At glee club concerts the student leader always conducts.

In some ways the most striking thing undertaken by the department of music is the formation of the choral union, with over 100 active members; "town and gown" compose the membership; attendance as a regularly enrolled member at ten rehearsals of the choral union is a prerequisite for Daltry's course on musical material. Daltry is the conductor; in Holy Week and in Trinity Church a large part of the "Messiah" was sung as appropriate to the season. Daltry has also established a symphony orchestra in Middletown that draws from both town and college. The college maintains a concert series (six or eight evenings) which are free to the general public.

The baccalaureate Sunday evening service at Wesleyan on June 15 was a musical service, that is, without a sermon or address, the order being: Organ prelude, Adagio, Frank Bridge; processional, Henry Smart; chant (choir), "Deus Misereatur"; prayer; anthem, "Prayer of Thanksgiving," ancient Dutch hymn; Scripture lesson; anthem, "B e a t i mortui," Mendelssohn; versicles, Daltry; prayer; organ offertory, Prelude to "The Deluge," Saint-Saëns; hymn; Scripture lesson; tenor, "If with all Your Hearts," Mendelssohn; anthem, "O Thou from Whom all Blessings Come," Tchaikovsky; prayer; hymn; benediction; Nunc Dimittis, choir; organ postlude, Second Sonata, last movement, Mendelssohn. I was surprised to find that, although there was no address to tie things together, the service did present a constructive

thought and thus avoided the criticism often made about "special musical services" that they are merely concerts. A long experience in such matters has proved to me that a short address—ten minutes at the most—is most helpful in a musical service; it is not enough to have the minister read a short prayer at the beginning and another at the end of the proceedings. These merely give an odor of sanctity to a program. When minister or college president and organist confer as to the subject of a special service and each does his part in making clear a central thought, the impression on the congregation will be real and the individual will feel that he has been at church. Daltry's choir sang with a beautiful tone quality, with ample nuance and with real feeling. I was wonderfully pleased to hear the words of the Gloria Patri sung as they should be, and not "astwsthbgng." (Brethren of the musical profession, why, O, why do you jumble "as it was in the beginning" so that it is jammed into one word?) The processional divided the choir, half going up the aisle on the right and the other half using the aisle on the left, keeping step to the music. This keeping step gave a very dignified effect to the processional. The ordinary processional without keeping step to the music seems to me to be mere shambling.

Daltry plainly gets his choral technique from his Yorkshire ancestry. His grandfather and his father were both professional musicians, and all three were born in Heckmondwike, a little town near Huddersfield in Yorkshire. Heckmondwike is a good center for the Charlotte Brontë country as described by that author in "Shirley." Yorkshire is noted for the scenery of its dales and woods, its moors and coasts; no part of England contains more important monastic remains; those of the great Cistercian abbeys are unequalled in Europe. The typical Yorkshireman has great energy and a sturdy character; he is a difficult man to down. Along with these hardy personal characteristics he has been given by nature a beautiful voice, a love for singing and a passionate devotion to it. No wonder that the great Yorkshire choruses of Sheffield, Huddersfield and Leeds are unrivaled in beauty of tone and grandeur of performance. There is no intention of stressing Daltry's ability as a choirmaster, great as that is, at the expense of his organ playing. A recent program of a Wesleyan recital contains the Bach Passacaglia in C minor, the E flat Trio-Sonata and the Prelude and Fugue in D major, together with a number of pieces from the French and English school; his style is unaffected, his rhythm clear and he plays so that one can hear the notes—no small distinction in an age when the traditional legato style has become responsible for so much smudging. Although so young a man he has had a large experience in Australia and in San Francisco as church player, recitalist and accompanist which he is able to turn to account. The organ in Memorial Chapel is a three-manual Austin, given in 1916 by John Gribbel, LL. D., of Philadelphia; there are twenty-seven ranks of pipes, seven of these being duplexed, making thirty-four available stops, nineteen couplers, eight adjustable pistons under each manual and eight general pistons, also adjustable.

Professor Daltry has an opportunity that many musicians will envy: he is the first formally appointed holder of an endowed musical professorship in Wesleyan; he has a clear field so far as the development of music in his college is concerned; he is not hindered by inherited traditions, but can make his own. The ground has been well prepared for him by the self-sacrificing devotion of Professor Karl P. Harrington of the department of Latin, now retired, and that of Professor Hugh L. Smith of the department of Romance languages, who has been chapel organist and has had a course in music appreciation; Professor Smith now goes to Yale on the faculty of the music school. Professor Daltry feels his indebtedness to both these gentlemen. Everyone will wish him the best of good fortune.

The afternoon I arrived in Middletown the college was having its pre-commencement festivities; the fraternity houses on the east side of High street were open and parties of young people gayly dressed passed in and out with all the careless happiness that voice and laughter can suggest. As the evening went on hundreds of electric bulbs sprang into light and turned the great campus into fairyland. A band concert was going on and the beaux and belles of town and gown were promenading quietly or flirting or prancing about as inclinations prompted. Later in the evening, the campus all but deserted, I made my way to the Faculty Club, where I was stopping, more keenly than ever aware of the beauty about me. Rows upon rows of stately elms suggested the shady walks of the "groves of Academe," although I doubt if Plato had as beautiful a spot on which to stroll with his disciples and discuss high problems of philosophy and conduct.

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Society of American Musicians Announces Conditions—Chicago Pupils 18 to 32 Years Old Eligible—Event Week of Jan. 4.

A contest for young artists in organ, to be held the week of Jan. 4, 1931, is announced by the Society of American Musicians. The winner will be presented in a public recital in Kimball Hall, Chicago, under the management of the society, with all expenses of the recital paid by this organization.

The contest is open to all young organ performers who are native-born or of naturalized American parents. An entrance fee of \$5 is charged each contestant, which must be paid to the treasurer of the Society of American Musicians on or before Nov. 1. The fund thus created is to be used to remunerate the judges and to help pay the expenses of the contests. Contestants must, at the time of their appearance in and throughout the contest, be studying in Greater Chicago (that is, Cook county) with a teacher who is a member of the Society of American Musicians, or with one who becomes a member before Dec. 1. Entrance to the contest closes Dec. 8. Contestants must be between 18 and 32 years of age. They must have studied with the teacher entering them in the contest for at least thirty-five weeks during any of the four seasons preceding Oct. 1.

Young artists who decide to enter the contest must first secure the questionnaire, which is to be filled out and signed by the candidate and his teacher. Questionnaires can be secured by addressing Marx E. Oberndorfer, 520 Fine Arts building, Chicago, after Sept. 15. Teachers or students desiring a folder containing detailed information regarding the contest should send a written request to Edward Gemmer, secretary of the society, Kimball Hall, Chicago.

Material to be used in the organ contest includes: Toccata and Fugue, D minor, Bach; Intermezzo from Second Symphony, Barnes; Scherzetto (from Twenty-four Pieces, No. 14), Vierne; Intermezzo from Sixth Symphony, Widor; Chorale in A minor, Franck; Second Concert Piece, Parker; "Grand Choeur Dialogue," Gigout; "Variations de Concert," Bonnet; "Song of the Chrysanthemum," Bonnet; "Carillon," DeLamarre; "Song of the Basket Weaver," Russell; "Harmonies du Soir," Karg-Elert; Toccata from Fifth Symphony, Widor; Finale from First Symphony, Vierne; Finale from Second Symphony, Widor; "Chant de Printemps," Bonnet. Each contestant must play the Toccata and Fugue in D minor, by Bach, but in other groups may select one of the compositions in each group, or one of his own choice corresponding in character and difficulty to the compositions submitted. No less than two compositions by American composers must be included. The program must not exceed forty minutes, and must be submitted with the candidate's application. Contestants will not be permitted to use notes.

At the First Congregational Church, Dalton, Mass., Sunday, June 8, the "Resurrection" and "Ascension" parts of Gounod's "Redemption" were sung under the direction of Kate Elizabeth Fox, organist and choirmaster.

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Another Convention

By ROLAND DIGGLE, Mus. D.

I am sure the readers of The Diapason will be interested in the program of this convention which one of my sleuths has sent me from abroad:
ONE HUNDRED AND SECOND ANNUAL CONVENTION OF THE UNIVERSAL LEAGUE OF HARMONIUM PLAYERS, INCLUDING THE SCANDINAVIAN, CZECHO-SLOVAKIA, AUGUST 3, 4 AND 5.

At the opening meeting addresses of welcome will be given by I. R. Pumping and R. U. Kussin. The perpetual potente, Mr. Harry Onian, will respond. On Tuesday afternoon the convention will make a visit to the Washam Boiler Works, where a lecture will be given by the president of the Italian chapter, Mr. Salicinal Spargetti, his subject being "Knee Swell Bruises and Their Treatment."

In the evening there will be a public recital, the high light of which will be the performance of the Widor Toccata in F, played by fifty-eight harmoniums at once. Among the players are two Americans who should know better.

On Wednesday morning the English representative, the Earl of Lisol, will read a paper (in English), the title of which is, "Can the Noise, Kid?" The earl is poison to bad English and we may be sure of a beautiful address.

Wednesday afternoon will be taken up by a visit to the Dom Library, where the delegates may inspect 1,965,333 pieces of harmonium music. This will be a special treat to our members, many of whom are still using the same volume of music that they started out with twenty years ago. Your attention is called to the manuscript of the first harmonium arrangement of the Handel Largo in G, of which the Dom Library is rightly proud. In passing we might say that the arranger of the piece was murdered in a way befitting his deed.

Wednesday evening the convention will be the guests of Otto Blower, the great moth ball king, who has done so much for the preservation of the harmonium. It is estimated that 20,000,000 moths are hatched out in the world's harmoniums every hour. This will give some idea as to the debt we owe Mr. Blower. Each member on showing his badge will receive three moth balls for his personal use.

The closing meeting on Thursday will be devoted to a discussion on "Does an Air Cushion Help the Ankles?" Our members and all who have played our noble instrument will realize how vital this subject is. Many a corn and callous would never have been had the air cushion been in the right place. This discussion alone should bring you to the convention, and we are looking forward to an easier time for the harmonium player of the future.

The second annual combined choir service of the First Presbyterian Church and the Franklin Street M. E. Church of Johnstown, Pa., was held Sunday evening, June 29, at the First Presbyterian Church. The program was presented by the two choirs. Edward A. Fuhrman directs the music at the First Presbyterian and the organist is Mrs. Hilton R. Bowman. Mrs. Herbert R. Coleman is organist and director at the Franklin Street M. E. Church. Mrs. Coleman played the Toccata from Rogers' Suite in E minor as a prelude and the postlude was Kirnberger's chorale prelude on "Es ist das Heil."

In connection with the regular service June 15, Miss Florence A. Rubner, organist and choir director of the Lutheran Church of the Good Shepherd, Mount Vernon, N. Y., and pupil of Henry F. Seibert, presented a program of organ and choral works by Bach. The organ numbers included the chorale based on "Blessed Jesus, at Thy Word," Air for the G String and Prelude and Fugue in G minor. The choir sang the arrangement by Albert Stoessel of three of Bach's chorales and one chorale prelude arranged in "A Festival Prelude."

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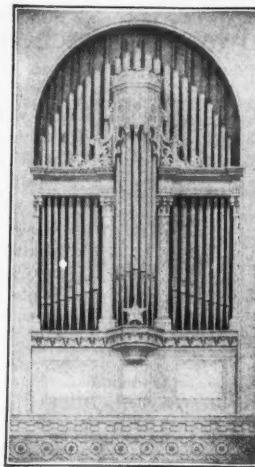
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Gaston Presbyterian Purchases Three-Manual—Specifications Prepared in Consultation with Howard D. Baxter.

The edifice under construction for the Gaston Presbyterian Church, Eleventh and Lehigh avenues, Philadelphia, will have an Estey organ. The specifications for the large three-manual which has been ordered were prepared in consultation with Howard D. Baxter, organist of the church, and are as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. Open Diapason (First), 8 ft., 73 pipes.
3. Open Diapason (Second) 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Gamba, 4 ft., 73 pipes.
7. Octave, 4 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. Nazard, 2½ ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Tuba, 8 ft., 73 pipes.
12. Chimes (Deagan, class A), 25 bells.
13. Harp.

*Enclosed in the Choir expression box.

SWELL ORGAN.

14. Open Diapason, 8 ft., 73 pipes.
15. Bourdon, 16 ft., 73 pipes.
16. Viol Celeste, 8 ft., 73 pipes.
17. Viol d'Orchestre, 8 ft., 73 pipes.
18. Salicional, 8 ft., 73 pipes.
19. Rohr Flöte, 8 ft., 73 pipes.
20. Principal, 4 ft., 73 pipes.
21. Flauto Traverso, 4 ft., 73 pipes.
22. Flautino, 2 ft., 61 pipes.
23. Dolce Cornet, 8 rks., 183 pipes.
24. Oboe, 8 ft., 73 pipes.
25. Cornopean, 8 ft., 73 pipes.
26. Clarion, 4 ft., 73 pipes.
27. Vox Humana (separate swell-box and tremolo), 8 ft., 73 pipes.

CHOIR ORGAN.

(In Great Box).

28. English Diapason, 8 ft., 73 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Celeste—Flute Spitz, 8 ft., 146 pipes.
31. Concert Flute, 8 ft., 73 pipes.
32. Flute d'Amour, 4 ft., 73 pipes.
33. Aeoline, 8 ft., 73 pipes.
34. Piccolo, 2 ft., 61 pipes.
35. French Horn, 8 ft., 73 pipes.
36. Clarinet, 8 ft., 73 pipes.
37. Resultant (from No. 39), 32 ft., 32 notes.
38. Resultant (from No. 40), 32 ft., 32 notes.
39. Open Diapason, 16 ft., 32 pipes.
40. Bourdon, 16 ft., 32 pipes.
41. Violone, 16 ft., 32 pipes.
42. Tuba, 16 ft., 32 pipes.
43. Lieblich Gedekt (from No. 15), 16 ft., 32 notes.

PEDAL ORGAN.

44. Major Flute (Ext. No. 39), 8 ft., 12 pipes, 20 notes.
45. Violoncello (Ext. No. 41), 12 pipes, 20 notes.
46. Dolce Flute (Ext. No. 40), 12 pipes, 20 notes.

NEWS-NOTES FROM BOSTON

BY DR. HAMILTON C. MACDOUGALL.

Boston, Mass., July 19.—Fred Kronheimer, who has had placed on his shoulders the mantle of our old friend Peabody, has been very busy since his induction into office at Christ Church, Fitchburg. Six organ recital programs, the last given on April 11, show a sound and effective program instinct. Three vesper hour of music lists are organ recitals with somewhat lighter music and with two vocal solos. The Guild had a service in Christ Church on May 5.

Widor, Bach, Vierne and Jacquotinot were the composers drawn from by Francis Snow in June at Trinity Church, Boston. The service lists print the words of the anthems, a commendable practice. The anthems selected for June 8 and 15 were: "The Lord Hath Done," West; "O God, When Thou Appearest" Mozart; "Light of the World," Elgar.

Francis W. Snow of Trinity Church, Boston, during April played movements from the "Symphonie Romane" and the whole of the Second Symphony by Widor, two chorale fantasias by Karg-Elert, Concert Piece, H. W. Parker, and pieces appropriate to Lent and Easter by Malling. On April 13, Dubois' "Seven Last Words" was sung. Trinity Church has had a line of illustrious organists; I remember J. C. D. Parker, whose "Redemption Hymn," now almost forgotten, might well have been sung in many churches this Easter; so far as my memory goes, "J. C. D." was followed by H. W. Parker, Wallace Goodrich, H. J. Stewart, now city organist of San Diego, Cal., and Ernest Mitchell, now at Grace Church, New York City.

Leila Brown Glenn has been appointed organist of the Franklin Park Methodist Church at Columbus, Ohio. She had been for a number of years at the First Methodist Church, which recently was amalgamated with another congregation. Mrs. Glenn is on the faculty of Capital University.

R. Wilson Ross of Wellsboro, Pa., has been elected to the music faculty of the Mansfield State Teachers' College and will begin his work there in September, as organ and piano instructor.

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Programs of Organ Recitals of the Month

Warren D. Allen, Stanford University, Cal.—Mr. Allen, the university organist, gave a program of Spanish music, old and new, July 17 and one of American and organ music July 20. In the former he played: "Diferencias (Variations) sobre el Canto del Caballero," Antonio de Cabezón; "Jesu dulcis Memoria" ("Jesus, the Very Thought of Thee"), Vittoria; Fantasia, Jose María Beobide; "Plegaria" (Prayer), Luis Urteaga; "Fisherman's Song and Pantomime," Manuel de Falla; Fantasia on Spanish Airs, Eugène Gigout.

The American program included: Toccata on a Gregorian Theme, Edward Shippen Barnes; Oriental Sketch, No. 1, in C minor, Arthur Bird; Allegretto, Arthur Foote; "Vermeland" (based on a Swedish folksong), Howard Hanson; Cantilena, Carl McKinley; Mountain Sketches, James W. Clokey; "Within a Chinese Garden," R. S. Stoughton; Sea Sketch, Frank Howard Warner; Bourree in D, in Ancient Style, Wallace Sabin; "Legende" in G flat, Ernest Douglas; "Comes Autumn Time," Leo Sowerby.

Mr. Allen's offerings the afternoon of July 10 consisted of Russian music, the list being as follows: Prelude in G minor, Rachmaninoff; Andante Cantabile, from Fifth Symphony, and Andante Cantabile, from Quartet, Op. II, Tschalkowsky; "Music of the Spheres," Rubinstein; "Notturno," "In the Steppes of Central Asia" and Finale from "Prince Igor," Borodin; Berceuse and Finale (from "The Bird of Fire"), Stravinsky.

Charles Heinroth, Pittsburgh, Pa.—Mr. Heinroth gave the final recitals of the season at Carnegie Music Hall June 28 and 29. His program the night of June 28 was as follows: Prelude to "Carmen," Bizet; "Trots Impressions," Karg-Elert; Allegretto Grazioso from Symphony in D, Brahms; Symphonic Poem, "Orpheus," Liszt; Prelude in B minor, Bach; "Benediction Nuptiale," Saint-Saëns; "Caprice Viennais," Kreisler; "Ride of the Valkyries," from "Die Walküre," Wagner.

The program for Sunday included: Overture to "Si j'étais Roi," Adam; "Adieu," Friml; "Une Tabatiere Musique" (Musical Snuff Box), Liadoff; Allegro Appassionato, Dethler; Largo and Finale from Symphony No. 5, "From the New World," Dvorak; Midsummer Caprice, Johnson; "Rimembranza d'Una Serenata," DiLeo; Toccata in F, Widor.

Walter N. Waters, New York City—To mark the 125th anniversary of the Second Baptist Church of Suffield, Conn., Mr. Waters, organist of this church from 1888 to 1892 and now organist and choirmaster of St. Michael's Passionist Monastery, Union City, N. J., played a recital on the evening of May 22. His offerings included: "Suite Gothique," Boellmann; Pastoral from First Sonata, Guilmant; Fanfare in D, Lemmens; Arioso from Suite in D, Bach; Canzonetta, d'Ambriso; "Alleluia," Dubois.

James Philip Johnston, F. A. G. O., Dayton, Ohio—The following recitals have been given recently before the evening service at Westminster Presbyterian Church:

June 1—First Sonata, Mendelssohn; "The Swan," Saint-Saëns; "Cantilena e Musetta," Mauro-Cottone.

June 8—Prelude and Fugue in C major, Bach; Moderate Cantabile from Eighth Symphony, Widor; Evening Song, Becker.

June 15—"The Spirit of God Moved upon the Face of the Waters," Grimm; Adagio and Finale from Fourth Symphony, Widor.

June 22—First Concert Study, Yon; "Lament," McKinley; Nocturne, Dethler.

Alexander McCurdy, Philadelphia, Pa.—Mr. McCurdy, organist of the Second Presbyterian Church, played a recital June 19 at the Braintree Presbyterian Church, Easton, Pa. His program included: Toccata in D minor, Reger; Sketch in D flat, Sketch in F minor and Canon in B minor, Schumann; "The Angelus," Massenet; Finale from "Grande Piece Symphonique," Franck; "In Summer," Stebbins; Prelude and Fugue in E minor, Bach; "Caprice Viennais" (transcribed for organ by Alexander McCurdy), Kreisler; Toccata in G major, Jepson.

Douglas Campbell, Goderich, Ont.—Mr. Campbell, organist and choirmaster of the North Street United Church, gives twilight recitals at that church from 6:45 to 7:15 Sundays and has presented programs of general appeal to the people of the city. Among his offerings have been the following:

June 8—Concert Overture in C minor, Fricker; Spring Song, Mendelssohn; Midsummer Caprice, Johnston; Grand March ("Aida"), Verdi; "Autumn," Johnston; "The Lost Chord," Sullivan; Humoreske, Dvorak.

June 15—"Moment Musical," Schubert; Sixth Organ Sonata (Chorale, Fugue and Finale), Mendelssohn; Hungarian Dance No. 5, Brahms; "Will-o'-the-Wisp," Nevin; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "In a Monastery Gar-

den," Ketelbey; "Sunrise," Karg-Elert. June 22—Rhapsody, Silver; "Romance sans Paroles," Bonnet; "In a Chinese Temple Garden," Ketelbey; "Poet and Peasant" Overture, von Suppe; Elevation, Guilmant; Allegretto, Wolstenholme; "Liebestraum," Liszt.

Miles I.A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin played the following recital June 30: Allegro ma non troppo, Sonata I, Borowski; "Prayer," Palestrina; Fantasia in G minor, Bach; Chorale, "O Man, Thy Gracious Sin Be-moon," Bach; "Rosary," Nevin; "Plece Herolique," Franck; "Dreams," McAmis; Prelude and Fugue in D minor, Bach.

Carl G. Alexis, Rockford, Ill.—In a dedicatory recital on an Estey organ at Svea Lutheran Church, Willmar, Minn., July 6, Professor Alexis played this program: Largo, Handel; Evensong, Martin; Prelude and Fugue in C minor, Bach; "Eventide," Alexis; Grand March from "Aida," Verdi; Allegretto in B minor, Guilmant; "Prayer," Harker; Scherzoso, J. H. Rogers; Third Sonata in C minor, Lucien.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker, assisted by Edith N. Becker, mezzo soprano, gave a recital July 2 at the home of Mr. and Mrs. James A. Bamford, and Mr. Becker played the following selections on the residence organ: "Pageant Triumphal," Gordon Balch Nevin; "Evening Bells and Cradle Song," Macfarlane; "Water-Sprites," Nash; "The Old Refrain," arranged by Lemare; "Paraphrase on 'Robin Adair,'" Flagler; "Minuetto Antico e Musetta," Yon; "Clair de Lune," Karg-Elert; Minuet from "Samson," Handel; Prelude and Fugue in C minor, Bach; Ritorcello, Becker; "A Song without Words," Frank L. Sealy.

Hugh Alexander, Cleveland, Ohio—Mr. Alexander, organist of Fourth Church of Christ, Scientist, gave a recital at the Cleveland Museum of Art June 8. His offerings included: Second Sonata, Mendelssohn; "Deck Thyself, My Soul, with Gladness," Karg-Elert; "Corrente e Silencio," Karg-Elert; "Chant du Soir," Bossi; "In Thee is Gladness," Bach.

Andrew Baird, A. A. G. O., Poultney, Vt.—In his recitals at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird has played these programs recently:

July 7—Overture to "A Midsummer Night's Dream," Mendelssohn; Intermezzo, Rheinberger; Largo, Handel; "Invocation," Mailly; Bell Rondo, Morandi; Prelude to "The Deluge," Saint-Saëns; Chorale Prelude, "O Man, Bemoan Thy Sin," Bach; "Plece Herolique," Franck; "In the Forest," Durand; Serenade, Moszkowski; "Chant de Bonheur," Lemare; Toccata in G, Dubois.

July 14—Suite in E minor, Borowski; Andante con moto from Fifth Symphony, Beethoven; "Soeur Monique," Couperin; Evening Song, Bairstow; Toccata in D minor, Bach; "Siegmund's Love Song," from "Die Walküre," Wagner; "Evening Star," from "Tannhäuser," Wagner; Intermezzo, Callaerts; "Chant for Dead Heroes," Gaul; Spring Song, Hollins; "In Moonlight," Kinder; Finale in D, Lemmens.

Frederick Boothroyd, Colorado Springs, Colo.—Among Mr. Boothroyd's most recent programs at Grace Memorial Church, in the series which was completed for the summer on June 26, to be resumed in September were these:

June 17—First Movement (Theme with Variations) from Symphony 5, Widor; "Up the Saguenay," Russell; "Song of Sunshine," Hollins; "War March of the Priests" from "Athalie," Mendelssohn.

June 19—Finale from Sonatina in A minor, Karg-Elert; Madrigal, Lemare; Fantasia Pastorale, Lefebure-Wely; Toccata from Symphony 5, Widor.

June 24—"Sonatina Americana," Boothroyd; "To a Wild Rose," MacDowell; "Shadow Dance," MacDowell; "The Bell of St. Anne de Beaupré," Russell; Overture on Negro Theme, J. P. Dunn.

J. Max Kruewel, Quincy, Ill.—Mr. Kruewel, organist and choirmaster at Salem Evangelical Church, arranged an excellent musical program in connection with the baccalaureate service for the class of 1930 of the Quincy high school at his church Sunday evening, June 8, and was heard by a congregation of more than 1,700 people. In a recital preceding the service Mr. Kruewel played: "In Thee Is Joy," Bach; "Grand Chœur Dialogue," Swinnerton; "Vesper Prayer," Diggle; Toccata ("Suite Gothique"), Boellmann.

Bertha E. Wulsteen, Hackensack, N. J.—In a recital at the Methodist Episcopal Church of Arcola June 23 Miss Wulsteen played the following: Fugue in E flat ("St. Ann's"), Bach; Londonderry Air, arranged by Sanders; Nocturne in E flat, Chopin; "March of the Priests" ("Athalie"), Mendelssohn; Humoreske, Dvorak; "Thanksgiving" (Toccata), Demarest; Grand Offertoire, Wely; organ and piano: "Marche Funèbre," Chopin;

"Plaisir D'Amour," Martini (F. H. Widor).

Mather, L. R. A. M., A. R. C. M., London, at the piano).

Frederic Hodges, A.L.C.M., Johnstown, N. Y.—In opening an organ built by the Tellers-Kent Company of Erie, Pa., at the Church of Our Lady of Mount Carmel in Gloversville, N. Y., Mr. Hodges played the following compositions: "Grand Chœur Dialogue," Gigout; "Sister Monica," Couperin; "Ave Maria," Schubert; Air for G String, Bach; Gavotte, Bach; "St. Ann's" Fugue, Bach; "Angeli Voices," Clegg; "Chorus of Troubadors," Roubler; Vesper Hymn, Lemare; Triumphal March from "Aida," Verdi.

John Warren Andrews, New York City—Mr. Andrews, organist and choirmaster of the Church of the Divine Paternity, played the opening recital on an organ installed by William W. Laws in the Trinitarian Congregational Church of West Gloucester, Mass., July 1. His program consisted of the following: Symphony, Op. 42, Guilmant; Serenade, Gounod; "Marche Funèbre et Chant Séraphique," Guilmant; Fugue in G minor, Bach; Largo, Handel; Largo, "New World" Symphony, Dvorak; "Reverie of Home," Andrews; Gavotte, "Mignon," Thomas; Finale, Sonata 1, Thayer.

Dudley Warner Fitch, Los Angeles, Calif.—In a recital complimentary to the summer school of the diocese of Los Angeles at St. Paul's Cathedral June 27 Mr. Fitch presented the following program: Concert Overture, Hollins; Cradle Song (No. 2), Botting; Offertory in E flat, Dubois; Pastorela (First Sonata), Guilmant; "Legend of the Mountain," Karg-Elert; "Reverie of St. Anne," (St. Lawrence) Sketches, Russell; "Ishtar," Stoughton; "Plece Herolique," Franck.

Merritt Johnson, Grand Forks, N. D.—Mr. Johnson of the Wesley College faculty gave a program of French organ music for the summer school students of Wesley College and the University of North Dakota, playing: First Sonata, Mendelssohn; "Deck Thyself, My Soul, with Gladness," Karg-Elert; "Corrente e Silencio," Karg-Elert; "Chant du Soir," Bach.

John Glenn Metcalf, Mus. B., Little Rock, Ark.—Mr. Metcalf, organist of Trinity Episcopal Church, gave a dedicatory recital on the Möller organ in the First Methodist Church, South, at Morristown, Ark., July 8. His program included: Adagio (from Second Symphony), Guilmant; "The Swan," Saint-Saëns; "Divertissement," Vierne; "Chant de May," Jongen; "Grand Chœur Dialogue," Gigout; Prelude to "The Deluge," Saint-Saëns; Finale (Sixth Symphony), Widor.

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Pittsburgh Notes;
New Piston System;
Jawelak to Be a Monk

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., July 17.—A new method of setting up combination pistons is incorporated in the organ at the Beverly Heights Presbyterian Church, Mount Lebanon, Pittsburgh. Each piston has two directions of motion. It can be pushed in, or downward. The downward motion of the piston will capture any combination that happens to be on the manual affected by that piston. Thereafter a push inward on that piston will bring on the combination. To set a combination it is necessary simply to set the stops and then push the piston down. The system has been patented by the builders, Moorhouse, Bowman & Brandt.

Anthony Jawelak, blind pianist and organist, made his last appearance on the concert stage here Sunday, June 22, when he assisted Dr. Caspar P. Koch in the regular organ recital at North Side Carnegie Hall. On this occasion Mr. Jawelak played his own Grand Chorus, for organ, and played the piano part of an organ-piano arrangement of Liszt's "Les Preludes," with Dr. Koch at the organ. Mr. Jawelak has been blind since birth, thirty-four years ago. Shortly before he was 2 years of age he showed a gift for music. At that time, during a choral rehearsal conducted by Dr. Koch, he was found to be able to play on the piano parts of the accompaniments he had just heard. From that time Dr. Koch took his musical education in charge. At 14 he played his first recital, and later appeared with the Pittsburgh Festival Orchestra, and with the Russian Symphony Orchestra. After hearing a composition once he could sit at a piano or organ and repeat it. His sense of hearing was highly developed, and his numerous compositions show a fine sense of melody, rhythm, form and intricate workmanship. Several years ago, when Dr. Koch resigned as organist of Holy Trinity Catholic Church, Jawelak, who had been his assistant, took his place.

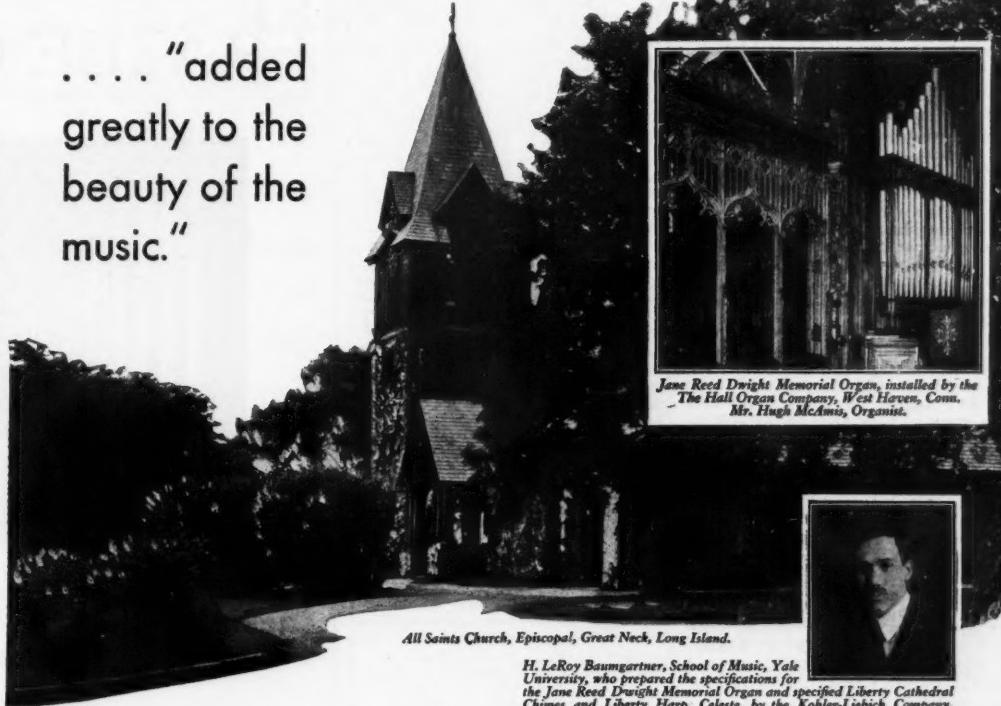
Late in June Anthony Jawelak left Pittsburgh for Niagara Falls, Ont., there to enter the monastery of the Carmelite monks, to take the vows of the brotherhood.

Charles M. Courboin gave the inaugural recital on the Welte-Tripp organ at the First Presbyterian Church, Monongahela, Pa., July 8. The Western Pennsylvania chapter of the Guild was invited down for the occasion. Mr. Courboin played the Prelude and Fugue in A minor, Bach; "Christus Lag in Todesbanden," Bach; Chorale in A minor, Franck; "Abendlied," Schumann; Sketch No. 3, Schumann; "Ave Maria," Schubert; Allegretto, de Boeck; Toccata from Fifth Symphony, Widor. The Schumann Sketch No. 3 made a decided hit, and had to be repeated. Mrs. Lula C. Darragh is organist and director at this church. The organ was designed by Charles M. Courboin in consultation with Arthur B. Jennings, and it is very effective.

The Sixth United Presbyterian Church, Pittsburgh, has placed a contract with the Austin Organ Company for a three-manual organ to be installed in the Sunday-school chapel. It will have thirty-one stops, eighteen of which will be straight ranks. The specifications have been drawn up by Arthur B. Jennings, organist of the church. The entire chapel is being remodeled at a cost of \$125,000. A stage and motion picture booth are included in the plans, and with the organ, the chapel will have complete and modern equipment for entertainment as well as religious purposes. This church already houses one of the finest four-manual organs in the city.

At least fifteen from the Pittsburgh district attended the convention of the Guild in Philadelphia. Among those attending were Mr. and Mrs. Arthur B. Jennings (Mr. Jennings played one

.... "added
greatly to the
beauty of the
music."



All Saints Church, Episcopal, Great Neck, Long Island.

H. Leroy Baumgartner, School of Music, Yale University, who prepared the specifications for the Jane Reed Dwight Memorial Organ and specified Liberty Cathedral Chimes and Liberty Harp, Celeste, by the Kohler-Liebich Company.

In these words Arthur S. Dwight, donor, expresses the effect of installing Liberty Percussions in the Jane Reed Dwight Memorial Organ, All Saints Church, Great Neck, Long Island.

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The indispensable satisfaction of the music of chimes and harp ennobles life's great occasions. There is something wanting in the music for weddings, festivals, funerals or memorials without their tonal richness.

Because the music of Liberty Chimes and Harp

are so intimately associated with the high points of human experience, are so capable of varied interpretation and emotional coloring and evoke so sure and personal a response in the hearts of auditors they are more and more considered necessary to the complete effectiveness of the modern organ.

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LIBERTY ORGAN (... add "soul" to your organ)
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THE "GIFT PERFECT" WHEN ADDED TO YOUR ORGAN AS A MEMORIAL OR THANKOFFERING

of the recitals), Mr. and Mrs. Earl B. Collins, Mrs. Lulu C. Darragh, Charles A. H. Pearson, Alfred Johnson, Alfred Brandt and Milton C. Pickles.

Dr. Charles Heinroth sailed for Europe July 4 and will spend the summer there, returning to Pittsburgh the latter part of September.

Charles H. Shotts is the new organist at the Homewood Presbyterian Church, the position formerly held by Albert Reeves Norton. Mr. Shotts comes from the Carnegie Technical Schools, where he majored in piano, but reports are that he is doing good work on the organ.

Darrell Whittacker has taken the position at St. Peter's Lutheran Church, where Alfred Johnson formerly held forth. Mr. Whittacker is a student at Pitt University, and comes from Weirton, W. Va.

George Rea Painter is now at St. Paul's Lutheran, taking the place of Ray H. Grimm as organist and director.

The Hutchings-Votey organ in the First Presbyterian Church, Wilkinsburg, Aneurin Boddycombe, organist and director, is being rebuilt by Moorhouse, Bowman & Brandt. A new four-manual console is being installed, and a harp. The fourth manual will

control the echo organ, formerly played from the choir.

LEWIS & HITCHCOCK WORK

Organ at St. Mary's Seminary, Baltimore, Opened by Mauro-Cottone.

Lewis & Hitchcock of Washington, D. C., have just completed an organ which has received high praise for the new St. Mary's Seminary, Roland Park, Baltimore, Md. It is especially recommended for its diapason organ. The dedicatory recital was given by Dr. Melchiorre Mauro-Cottone on May 29 before a large audience. After the ceremony of blessing the organ, which was performed by Right Rev. John McNamara, D.D., auxiliary bishop of Baltimore, Dr. Mauro-Cottone rendered the following program: Sonata 3 (on the Chorale "In Deepest Need I Cry to Thee"), Mendelssohn; "St. Ann's" Fugue, Bach; Adagio from Concerto in D minor, Vivaldi-Bach; Passacaglia in B flat, Frescobaldi-Gottschalk; Scherzo in G minor, Bossi; "Cantilena e Musetta," Mauro-Cottone; Te Deum on a Gregorian Theme, Max Reger. The concert was followed by the benediction of the Blessed Sacrament, which was sung by the Schola Cantorum of St. Mary's Seminary, under the direction of the Rev. Andrew Levatois, S.S., organist and choirmaster. The recessional, played by Dr.

Mauro-Cottone, was Guilmant's "Marche Religieuse" and Fugue.

Dr. Mauro-Cottone, organist of the Central Synagogue in New York, and teacher at the Pius X. School of Liturgical music, Manhattanville, gave to the recital the best of his well-known powers. The Te Deum by Reger was declared a magnificent piece of work.

The organ is the gift of a prominent Catholic priest in the Middle West, who stipulated that his name be withheld.

Melgard Loses a Finger.

Al Melgard, well-known theater organist who presides over the instrument of station WBBM, is recovering from the amputation of one of the fingers of his left hand which he injured in his home workshop, where he spends his spare time in woodworking. His hand slipped while he was working at his lathe and was badly cut. WBBM's staff and officials feel that Melgard's genius at the organ will more than make up for the loss of one digit.

Grace Chalmers Thomson, director of music at the Lucy Paxton Day School, Stamford, Conn., presented the choral club of the school in a recital May 27, in which compositions of Bach, Schumann, Brahms, Mozart and Debussy were sung.

**A. GORDON MITCHELL
DIES IN PHILADELPHIA**

NOTED AS ORGANIST-SOLDIER

For Twenty-three Years at St. Martin's-in-the-Field—Served in British Army as Captain and Fought in the World War.

Captain A. Gordon Mitchell, for twenty-three years organist at St. Martin's-in-the-Field, Willow Grove avenue, Chestnut Hill, Philadelphia, and widely known in British military circles, died June 23 in the Chestnut Hill Hospital from heart disease. He had been in the hospital six weeks.

Captain Mitchell, who was 58 years old and made his home at the Philadelphia Cricket Club, was formerly an amateur boxer and athlete. He received his first musical education at the age of 8 years in Yorkshire, his birthplace, and was an accomplished organist when a youth. He reached the height of his British career as organist at York Cathedral. Then he embarked on a military career, temporarily abandoning his music, while still a young man, and enlisted with the Yorkshire Hussars. He rose from the rank of private to lieutenant, and spent five years in Bermuda before coming to the United States. During his ten years' stay in America before the world war he lived with a cousin, Colonel W. A. Winter, in Philadelphia. Colonel Winter was chief of staff to Lord Kitchener during the Boer war.

Besides his activities as organist and choir leader at St. Martin's-in-the-Field, Captain Mitchell was widely known as conductor of the Savoy Opera Company, an organization of young people in Philadelphia. He resigned all connections, however, at the outbreak of the world war and joined the British army, with which he saw action in the near East. He returned after the war.

The funeral was held June 26 from the church. The choir sang, directed by Franke C. Morley, Philadelphia composer.

LONDON ORGAN CLUB VISITS

Important Instruments in England Are Heard by Members.

Since the last news of the London Organ Club several important and interesting visits have taken place. March 22 a large party went to St. Lawrence Jewry, where the organ was recently rebuilt by Hill, Norman & Beard. Lewis Jones welcomed the club and his assistant, Mr. Reid, gave a brief history of the organs from the earliest up to the present. Archibald Farmer gave a recital, at the close of which all had an opportunity of trying the organ. April 20 saw an enthusiastic meeting at All Hallows' Church, Gospel Oak, which church houses the last organ to be built under the supervision of the late Dr. A. G. Hill. It is a beautiful four-manual and members greatly admired the tonal qualities.

May 17 sixty members and friends traveled to Acton to inspect the enlarged and up-to-date organ works of J. W. Walker & Sons, Limited. The directors personally showed members around the works, giving full explanations to inquirers, and it was gratifying to see that such a lot of work was in progress. Members were able to see the organ for Demerara Cathedral in course of construction. May 24, at the invitation of the dean (Very Rev. E. L. Henderson, M. A.) and the acting organist, G. C. Straker, a visit was made to the Willis rebuild in St. Albans' Abbey. It is now a four-manual electric of fifty-two speaking stops. Evensong was heard in the choir.

Magnificat and Nunc Dimittis were sung to Brewen in D, the anthem being "O Give Thanks," Greene. After tea, members returned to the abbey, where the organ was placed at their disposal. June 21 visits to Central Hall, Southfields, and St. John's, Wimbledon, took place. Norman Askew, F. R. C. O., organist at the Central Hall, played a recital as follows: "Paean," Harwood; Chorale Prelude on "Hanover," Askew; "Harmonies du Soir" and "Bourree et Musette," Karg-Elert; Fantasia on B-A-C-H, Liszt.

The organ here is a three-manual, electro-pneumatic, detached console, built by Spurden, Rutt & Co., and evoked general admiration from those present. At Wimbledon Mr. Choveaux, F. R. C. O., organist of the church, played: Fantasia and Fugue in C minor, Bach, and "Cathedral Windows" (six pieces), Karg-Elert, after which the organ (three-manual Norman & Beard) was declared open for inspection and trial by members.

PILCHER FOR WACO CHURCH

Three-Manual to Be Installed in Austin Avenue Methodist.

Henry Pilcher's Sons of Louisville, Ky., have been entrusted with the building of a three-manual organ for the Austin Avenue Methodist Church of Waco, Tex. The stop layout will be as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gross Flöte (Pedal Ext.), 8 ft., 41 pipes.
Octave Diapason, 4 ft., 73 pipes.
Doppel Flöte, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 20 tones.

The entire Great except diapasons to be enclosed in separate expression-box.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Cheminee Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Cornet, 3 rks., 122 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Dulciana, 8 ft., 73 pipes.
Gamba (Pedal Ext.), 8 ft., 41 pipes.
Concert Flute, 8 ft., 85 pipes.
Flauto Traverso, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Chimes, 20 notes.
Harp Celesta, 8 ft., 49 bars.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Contre Gamba, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dolce Flute, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 notes.

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"They are splendid examples of their type, and will add prestige to your already fine catalog of organ music."—Arthur Davis, Memphis.

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"These numbers admit of very rich registration, and I am impressed with two numbers ("Forest Scene" and "In the Garden")."—Dr. F. B. Leigh, St. Louis.

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ORGAN FOR CALVIN COLLEGE

Wangerin To Build Three-Manual for Michigan Institution.

Calvin College, Grand Rapids, Mich., a theological institution of the Christian Reformed Church, has awarded the contract for a three-manual organ to the Wangerin Organ Company, Milwaukee. The organ will be a memorial, donated by William B. Erdmans of the Erdmans Publishing Company. Professor Henry Van Andel, director of music of the college, was instrumental in the choice of the instrument. It is to be ready for use by Sept. 15. The stop specification follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
 2. Doppelflöte, 8 ft., 73 pipes.
 3. Violoncello, 8 ft., 73 pipes.
 4. Concert Flute, 8 ft., 73 notes.
 5. Gemshorn, 8 ft. (console provision).
 6. Gemshorn Celeste, 8 ft. (console provision).
 7. Octave, 4 ft., 73 pipes.
 8. Flauto Traverso, 4 ft., 73 notes.
 9. Tuba, 8 ft., 73 pipes.
 10. Chimes, 8 ft., 20 tubes.
- SWELL ORGAN.
11. Bourdon, 16 ft., 97 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Stopped Diapason, 8 ft., 73 notes.
 14. Salicional, 8 ft., 73 pipes.
 15. Vox Celeste, 8 ft., 61 pipes.
 16. Flute d'Amour, 4 ft., 73 notes.
 17. Nazard, 2½ ft., 61 notes.
 18. Flautino, 2 ft., 61 notes.
 19. Cornopean, 8 ft., 73 pipes.
 20. Oboe, 8 ft. (console provision).
 21. Vox Humana, 8 ft., 61 pipes.
 22. Harp, 8 ft., 49 bars and 12 notes.
- CHOIR ORGAN.
23. Violin Diapason, 8 ft., 73 pipes.
 24. Concert Flute, 8 ft., 85 pipes.
 25. Flute Celeste, 8 ft., 61 pipes.
 26. Dulciana, 8 ft., 73 pipes.
 27. Unda Maris, 8 ft. (console provision).
 28. Flauto Traverso, 4 ft., 73 notes.
 29. Piccolo, 2 ft., 61 notes.
 30. French Horn, 8 ft. (console provision).
 31. Clarinet, 8 ft., 73 pipes.
 32. Harp, 8 ft., 61 notes.
 33. Chimes, 8 ft., 20 notes.
- PEDAL ORGAN.
34. Open Diapason, 16 ft., 44 pipes.
 35. Sub Bass, 16 ft., 12 pipes.
 36. Bourdon, 16 ft., 32 notes.
 37. Octave Bass, 8 ft., 32 notes.
 38. Cello, 8 ft., 32 notes.
 39. Flute, 8 ft., 32 notes.
 40. Trombone, 16 ft. (console provision).
 41. Chimes, 8 ft., 20 notes.

Mrs. Margaret MacGregor to Simpson.

Mrs. Margaret MacGregor, from the University of Michigan, will take the place of Paula Postel at Simpson College, Indianola, Iowa, as head of the organ department. Miss Postel recently was married to Paul Riley. Mrs. MacGregor has been instructing for four and a half years at Michigan, where she has been chief assistant to Palmer Christian in the organ department. The degree of musical bachelor was conferred on Mrs. MacGregor at Michigan. She will also take Miss Postel's place as organist of the Methodist Episcopal Church.

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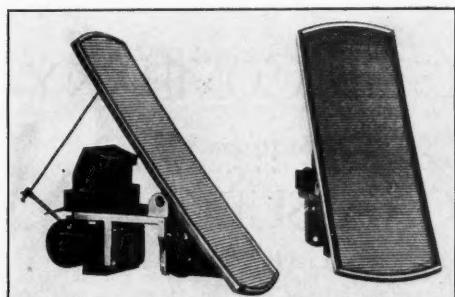
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Marr & Colton Three-Manual Played by Herbert D. Bruening.

Herbert D. Bruening of St. Matthew's Lutheran Church in New York gave the dedicatory recital June 15 on a three-manual organ built by the Marr & Colton Company of Warsaw, N. Y., for Immanuel Lutheran Church at Bristol, Conn. Despite the excessive heat of the day, 1,000 people attended the dedication ceremony in the morning and as many were at the recital in the evening, at which Mr. Bruening played a program consisting of the following: Concert Overture in A, Maitland; Five Short Chorale Preludes, Bach; Sixth Sonata, Mendelssohn; Intermezzo, Reuter; "Evening Bells and Cradle Song," Macfarlane; Finale, from Six Pieces, Franck.

The stop list of the new instrument is as follows:

GREAT ORGAN.
(Under expression.)

1. Major Diapason I, 8 ft., 73 pipes.
2. Open Diapason II, 8 ft., 61 pipes.
3. Gamba, 8 ft., 61 pipes.
4. Melodia, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 61 pipes.
6. Octave (from No. 1), 4 ft., 61 notes.
7. Flute (from No. 4), 4 ft., 61 notes.
8. Cathedral Chimes, Deagan Grade A, 20 tubes.

SWELL ORGAN.

9. Lieblich Gedeckt, 16 ft., 97 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Stopped Diapason (from No. 9), 8 ft., 73 notes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 73 pipes.
14. Flute (from No. 9), 4 ft., 61 notes.
15. Nazard (from No. 9), 2 1/2 ft., 61 notes.
16. Flautino (from No. 9), 2 ft., 61 notes.
17. Oboe, 8 ft., 73 pipes.
18. Vox Humana (in separate swell-box), 8 ft., 61 pipes.
19. Trombone, 16 ft., 61 notes.
20. Tuba Sonora, 8 ft., 73 pipes.
21. Clarion, 4 ft., 61 notes.
22. Tremulant.

CHOIR ORGAN.

22. Gamba (from Great), 8 ft., 61 notes.
23. Concert Flute, 8 ft., 73 pipes.
24. Aeoline, 8 ft., 73 pipes.
25. Dulciana (from Great), 8 ft., 61 notes.
26. Flute, 4 ft., 61 notes.
27. Cathedral Chimes (Deagan A, 20 tubes).

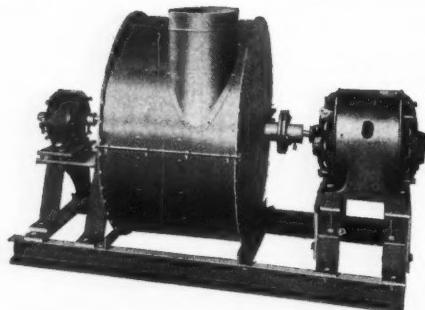
PEDAL ORGAN.

28. Trombone, 16 ft., 12 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Lieblich Gedeckt, 16 ft., 32 notes.
31. Flute, 8 ft., 12 pipes.
32. Dolce, 8 ft., 32 notes.
33. Diapason, 8 ft., 32 notes.

Hall Record in California.

William R. Dorr, representative of the Hall Organ Company, has closed a contract for an organ for the beautiful mortuary chapel being built for the Edwards Brothers of Los Angeles, which will be installed early in the fall. This makes the twenty-first organ to be shipped to the Los Angeles district by the Hall Company within the past three years.

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**Summer Recitals at
Washington State "U";
News from Seattle**

By JOSEPH H. GREENER

Seattle, Wash., July 6. — Following the custom of past years in bringing organ literature before the summer students of the University of Washington, a series of organ recitals will be sponsored by the university on the four-manual Kimball organ in the University Temple. Before a representative body of students which composed a very appreciative audience the summer series was opened July 2 by Harold Heeremans, organist of the temple. With a beautiful modern instrument at his command, Mr. Heeremans drew upon the full resources of the instrument in an exacting program that made one feel from the first chord that a master hand was at the keyboard. Mr. Heeremans played the following program: Intermezzo, First Symphony, Widor; Air, "Water Music," Handel; Chorale Prelude, "Adorn Thyself, My Soul," Brahms; Finale, First Symphony, Maquaire; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Toccata in D minor (Dorian), Bach; "Chant de May," Jongen; "Sportive Fauns," d'Antalffy; "Evening Song," Bairstow; "The Mirrored Moon," Karg-Elert; Postlude, Vierne.

Gordon A. Dixon, organist and choir director of Christ Church, Episcopal, and the newly-appointed secretary of the Western Washington chapter of the American Guild of Organists, attended the Guild convention at Philadelphia in June. After graduation from the University of Washington with the 1930 class a little vacation was in order. In addition to the convention, Mr. Dixon visited Boston, New York and Chicago.

The fifteenth annual convention of the Washington State Music Teachers' Association was held at the State College of Washington, Pullman, June 18, 19 and 20. At the opening of the first session Robert U. Nelson, organist of the State College, played: Chorale in A minor, Franck; Scherzo, Maquaire; "Sportive Fauns," d'Antalffy. Opening the first session on the last day of the convention, Professor Carl Paige Wood was at the organ, playing "Vers la Creche" ("Symphonie de Noel"), Maleingreau; "Rhosymedre" (Prelude on a Welsh Hymn-tune), Vaughan Williams; "Nun danket alle Gott," Karg-Elert. Concluding the morning session Miss Mary Louise Schroeder of the University of Washington played the Toccata and Fugue in D minor, Bach.

It was gratifying to find one period of the convention of the Washington state music teachers turned over to Washington composers. Compositions by four members of three of the state's leading schools of music were represented. In the third group Professor Carl Paige Wood of the University of Washington presented two numbers for women's voices. Concluding the program, Robert U. Nelson of the State College was represented with two movements from a sonata for violin and piano.

A new two-manual Kilgen organ is being installed in the Holy Name Academy (Catholic) of this city. The organ will be ready for use in September.

Miss Esther Parker, organist of St. Paul's Episcopal Church, is planning to leave Seattle the latter part of this month for the New England Conservatory in Boston, where she will continue her organ and theory studies. Miss Parker has appeared in several of the Guild chapter recitals and performed in a very creditable manner. During her leave of absence Mrs. Florence B. Smith will preside at the organ.

Joseph H. Greener, organist of the Queen Anne Methodist Episcopal

Mrs. Madalyn Akkers at Organ in California Hotel



Mrs. Madalyn Akkers, for twelve years organist of First Church of Christ, Scientist, Kansas City, Mo., recently resigned to become organist at the Beverly Hills Hotel, Beverly Hills, Cal. The Geneva organ which stood in Mrs. Akkers' home and which was a gift from her husband, who died two years ago, has been moved from Kansas City and installed in the hotel, where Mrs. Akkers is to make her home and give regular recitals. The character and setting of the hotel are

such as to make it ideal for these recitals. The organ has been installed in such a manner that it can be heard in the main dining-room, the large lounge or down in the terrace room. The console has been placed in the lounge.

Mrs. Akkers studied organ at the conservatory of Knox College, Galesburg, Ill., and received her master's degree from the American Conservatory of Music in Chicago, where she majored in composition under Adolf Weidig. Two sacred solos by Mrs. Akkers—"I Shall not Want" and "Father, Teach Us"—were recently published by G. Schirmer and a cradle song, "Rock-a-Bye Train," is published by Huntzinger. Lawrence Tibbett is using a setting of the Lord's Prayer by Mrs. Akkers with great success and Dusolina Giannini sang her "I Cannot Weep" last season.

When her resignation was presented to the First Church of Christ, Scientist, at Kansas City in March Mrs. Akkers was in her thirteenth year at that church.

Harold Heeremans played the following numbers on the four-manual Kimball at the University Temple in June: Chorale in E, Franck; Finale (First Sonata), Mendelssohn; "The Mirrored Moon," Karg-Elert; Andante (Fourth Sonata), Guilmant; "Marche Pontificale" (First Symphony), Widor; "Chant de May," Jongen; "Ave Maria," Henselt; Prelude in G, Bach; Allegro Vivace and Air ("Water Music"), Handel; "Evening Song," Bairstow; Toccata (Gothic Suite), Boellmann; Toccata, Widor.

John McDonald Lyon, organist of St. Clement's Episcopal Church, is planning a series of recitals at his church during the summer.

Chorus for Norden's Church.

A change will take place in the musical plans of the First Presbyterian Church of Germantown, Philadelphia, in the fall, with the installation of a chorus choir. For many years the church has had a solo quartet. There will be a soprano soloist, Miss Margaret Eberbach, and a bass soloist, Thomas McClelland, Jr. N. Lindsay Norden, the organist and choirmaster, plans to offer a series of Sunday evening musical services at which various instrumentalists and vocal soloists will assist the choir in the rendition of cantatas, oratorios and choral works, including a cappella music.

Takes Post in Merged Church.

Miss Beatrice M. Kluenter has been appointed organist of the merged Sixth Avenue Methodist and Eighteenth Street Methodist Churches of Brooklyn, N. Y., now the Park Slope Methodist Episcopal Church. As director of music and organist at the Sixth Avenue Church Miss Kluenter has been presenting interesting concert programs, one being a song recital June 24 for the benefit of the ladies' aid society. Miss Basson, soprano, giving the program. Miss Kluenter is a pupil of Dr. Melchiorre Mauro-Cottone.

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A new leaflet of unusually handsome typographical appearance received from Cleveland calls attention to the fact that "the home of the Votteler organ is one of Cleveland's oldest shops. Since 1855 this modest institution has been sending its product to the churches and schools of the nation and for over seventy years has held together one of the finest groups of craftsmen ever engaged in a creative work."

The writer then goes on to say:

"The bent for organ building is more or less inherited. On old Sheriff street, Gottlieb Votteler and two workmen planned and constructed the first pipe organ ever built in Cleveland, and thereafter made several organs and a few violins each year. Always, in the Votteler firm, have the owners personally worked with the men. As work increased, the former European associates of the original trio were drawn into the Sheriff street shop. When the workrooms became too small, the business had to be moved to Abbey street, and later to its present location. By this time the organization had passed into the hands of sons of the beginners and, in some instances, into the third generation of workmen."

Contracts for Pilcher Factory.

A list of contracts obtained by Henry Pilcher's Sons, Inc., Louisville, Ky., within the last thirty days includes: Christian Church, Erick, Okla., two manuals; Austin Avenue M. E. Church, Waco, Tex., three manuals; Methodist Church, Lebanon, Ky., two manuals; St. David's Episcopal, Austin, Tex., two manuals; First Reformed Episcopal, New York, three manuals, and First M. E. Church, Baton Rouge, La., three manuals.

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Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

By WILLIAM LESTER.

"From Yonder Chapel," a short suite for organ, by R. Deane Shure; published by the H. W. Gray Company, New York.

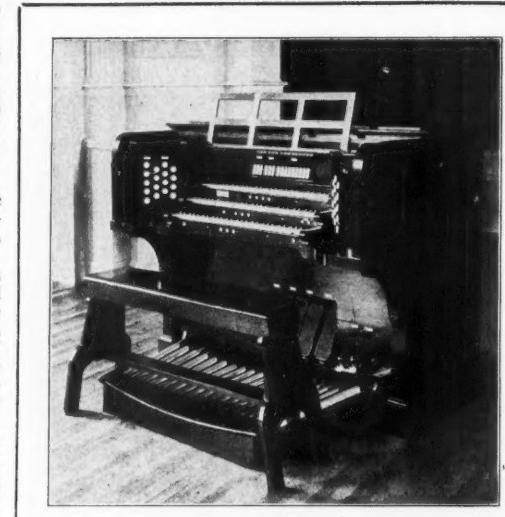
This excellent set of short pieces is evidently meant for service use, and will prove valuable there. The five numbers included are: "Wedding March," "Baptism," "Communion," "Prayer" and "Funeral March." All are well up to the high level of this composer's standard, which is a very complimentary statement! Technically, they are somewhat easier than most of his late publications, and perhaps more direct in statement. Organists interested in service music of high quality and inspiration will do well to examine this collection.

"Piece Heroique" by Cesar Franck, revised and edited by Edward Shippen Barnes; published by G. Schirmer, Inc., New York.

This established masterpiece is here set forth for American organs in a beautifully printed new edition. The erudite editor has done his work well and his adjustments have been made with taste and intelligence.

"Ye Olde New England Psalm-Tunes," with historical sketch, by William Arms Fisher; published by the Oliver Ditson Company.

This handsome book is a masterly handling of an interesting subject—one of great value to all interested in the live subject of church music—by an authority. The author's article is well set forth, the biographical notes are satisfying and to the point, and the musical illustrations are voluminous



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and, what is of much intrinsic worth, of practical value. The brochure is a definitely important addition to the slowly enlarging stock of musical literature having to do with vital source-material dealing with the backgrounds of our present-day art life.

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**Catholic Church
Music; Hints for
Those in Charge**

By ARTHUR C. BECKER

Much is said by authorities on church music of one particular style or another. In fact, one is almost led to believe after reading such articles that compositions of the epoch of Palestrina, de Lassus, Vittoria, etc., are the Alpha and Omega of everything for which liturgical music should stand. But, are they? With all due respect to the genius of Palestrina and the other noted composers of his time, do we not sometimes feel that, irrespective of its date or place, there are certain aesthetic values that determine real worth in art, and especially in liturgical music?

Very often we give (and I say this with reservation) a little too much attention to a composition which, because of the name of its composer, we feel must be up to the standard that we know should be maintained in musical composition and, at the same time, we give only a perfunctory perusal to a composition of the present time because we happen not to be familiar with the name and the reputation of the composer. After all, the intrinsic value of a composition is the all-important quality by which we should judge it. We may and should go back to Palestrina and those members of the Roman, Spanish and Milanese schools who have so wonderfully set an example for us to follow, knowing that it is well-nigh impossible to surpass their endeavors, but in this day of modernism, with continually changing aspects in the world of art, we have many composers of the sincerest ideals, but who feel and write in a different vein from their great mentors. We know that simplicity is the keynote of all that is beautiful in music and those who are qualified to know whereof they speak have stressed this simplicity in church music. But does simplicity demand that we should strictly tie ourselves to the diatonic scale, that chromatics and a judicious use of polytonality should be forbidden? I cannot feel it that way, for the simple reason that music is progressive and one who is a sincere artist advances with his art and naturally assimilates the style of his day and therefore transfers to his score his own reaction to the influences of the true art that surrounds him. This does not and should not take into account the influence of secular music, although I suppose that secular music does have a certain indirect influence upon the writer.

But one can write music for the church of the highest type and ideals and still follow in the footsteps of Palestrina and his disciples, setting up a new school of true religious music that will compare favorably with what has gone before.

It is a joy to note the continual improvement in the work of our church music composers in America. It is needless to mention their names, as every progressive organist and choirmaster is familiar with them. Most of them use as a motive for the development of their compositions one of the Gregorian modes with its sublime grandeur and overpowering majesty, capable of so much elasticity when used in a modern setting, or of the style that they have received from Palestrina and his followers. Personally I feel that the use of the Gregorian melodies is by far the better of the two ways. We live in this modern day and age and we write in our own peculiar style. The Gregorian melodies, because of their truly inspired greatness, are capable of varied treatment, and in the hands of a schooled musician are raised to great musical heights, though the style is always the composer's own. He is not endeavoring to imitate any particular one, irrespective of how great that one may have been, but is working along his own lines toward a new school of modern music for true Catholic worship.

FOR NEW ST. LOUIS CHURCH

Kilgen to Build Organ Designed by Galloway for Faith Lutheran.

Faith Lutheran Church, St. Louis, only 2 years old, but successful from its start, has broken ground for an edifice on one of the most important boulevards of the city and is providing special chambers for the installation of an organ designed by Charles Galloway and Son, Inc. The scheme is as follows:

GREAT ORGAN.

(Not Expressive.)

Double Diapason, 16 ft., 73 pipes.
Major Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Gross Gambe, 8 ft., 73 pipes.
Concert Flute (from Choir), 8 ft., 73 notes.

Octave, 4 ft., 73 pipes.

Flute Harmonic, 4 ft., 73 pipes.

Twelfth, 2 1/2 ft., 61 pipes.

Fifteenth, 2 ft., 61 pipes.

Timbre, 5 rks., 183 pipes.

Tromba, 8 ft., 73 pipes.

Clarion, 4 ft., 61 notes.

Chimes (from Choir), 25 notes.

Harp (from Choir), 49 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 notes.

Open Diapason, 8 ft., 73 pipes.

Rohr Flöte, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Vox Celeste, 8 ft., 61 pipes.

Flauto Dolce, 8 ft., 73 pipes.

Flute Triangularia, 4 ft., 73 pipes.

Violina, 8 ft., 73 pipes.

Flautino, 2 ft., 61 pipes.

Wald Horn, 16 ft., 73 pipes.

Cornopean, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

Quintatone, 16 ft., 73 pipes.

Viola da Gamba, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Quintadena, 8 ft., 73 notes.

Dulciana, 8 ft., 73 pipes.

Clarinet, 8 ft., 73 pipes.

Orchestral Oboe (synthetic), 8 ft., 73 notes.

Harp, 8 ft., 49 bars.

Celesta (from Harp), 4 ft., 49 notes.

Chimes, 25 tubes.

Tremolo.

ECHO ORGAN.

Lieblieb Gedekkt, 8 ft., 73 pipes.

Echo Salicional, 8 ft., 61 pipes.

Vox Aetheria, 8 ft., 49 pipes.

Fern Flöte, 4 ft., 61 notes.

Vox Humana, 8 ft., 61 pipes.

Tremolo.

PEDAL ORGAN.

Contra Bourdon (resultant), 32 ft., 32 notes.

First Diapason, 16 ft., 44 pipes.

Second Diapason, 16 ft., 32 notes.

Contra Gamba, 16 ft., 12 pipes.

Bourdon, 16 ft., 56 pipes.

Gedekkt, 16 ft., 12 pipes.

Octave, 8 ft., 32 notes.

Bass Flute, 8 ft., 32 notes.

Cello, 8 ft., 32 notes.

Octave Flute, 4 ft., 32 notes.

Trombone, 16 ft., 12 pipes.

Wald Horn, 16 ft., 32 notes.

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company, established and successful, will consider application for position as engineer in charge of layouts. Applicant should state qualifications as to experience, also training and education, together with salary expected. Permanent position for first-class man. Address H-4, The Diapason.

WANTED—A YOUNG MAN AROUND 25 years of age, married, with family, for installation and service work. Must have some sales ability. This is an attractive opportunity for a young man who wants to build up a future for himself. To the right man we are willing to help him to secure stock in our company. Remuneration is on piece work basis based on the rate of 75 cents per hour. Please give references as to ability, character and honesty. These references will be thoroughly investigated and only those who can meet this rigid investigation need apply. Enclose photo of self. Address G-4, The Diapason.

WANTED—WE WISH A GOOD OUTSIDE erecting man who is familiar with rebuilding work. REPLY ONLY BY MAIL, stating where last employed. Address WILLIAM W. LAWS, Beverly, Mass. [8]

WANTED—PIPE MAKERS. METAL and zinc men for high-class Eastern builder. No piece work. State experience, wages expected and when available. Address H-2, The Diapason.

WANTED—MISCELLANEOUS.

MR. ORGAN MAINTENANCE MAN—You have in your district old organs which can be reconstructed and modernized. We will furnish you with actions and consoles and instruct you how to do it if you will send in your problems. Address Organ Reconstruction Dept., Room 427, 225 Fifth avenue, New York. [tfl]

WANTED—USED THEATER ORGAN at once, cheap for cash. State full particulars, including price as organ stands. (Not crated.) Roy Bulley, 311 Chicago street, Toledo, Ohio.

WANTED—TO BUY USED PIPE ORGANS, including reproducing organs, pipe or reed organs. D'Art Ridge, 4306 Forty-sixth street, Long Island City, N. Y.

WANTED—TO BUY USED TWO AND three-manual pipe organs, pneumatic or electric. Address G-7, The Diapason.

FOR RENT.

FOR RENT—TWO-MANUAL REED organ, Estey, studio model, mahogany case and bench. Ten stops, plus couplers and tremolo. Two expression pedals, and full organ lockdown. Electric blower for direct current. Tyler Turner, 333 Central Park West, New York City.

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FOR SALE—THREE-MANUAL Hutchings electro-pneumatic, twenty-four sets of pipes, with the following parts absolutely new: Console, wiring, magnets, slow speed Orgoblo, bellows and five sets of pipes. Price \$8,500 installed. Could not be duplicated new for under \$20,000. For specification, etc., address Toledo Pipe Organ Company, Toledo, Ohio.

FOR SALE—TWO USED ORGANS built by Johnson & Son, two-manual, one having fourteen stops and the other sixteen stops, former has casework and display pipes and latter without casework and display pipes, both having electric motor and blower. Austin Organ Company, Hartford, Conn., Herbert Brown, Hotel Astor, New York City.

FOR SALE—USED ORGAN, SEVEN-TWO stops, rebuilt recently, electric action, no casework, no display pipes, two rotary blowers and electric motors. Austin Organ Company, Hartford, Conn., Herbert Brown, Hotel Astor, New York City.

FOR SALE—STORY & CLARK TWO-MANUAL and pedal bass, twenty-two stops, \$500.00; with motor and blower, \$600.00. We manufacture very fine heavy pipe-toned chapel organs for churches and lodge halls, prices reasonable. Direct from factory. A. L. White Manufacturing Company, 215 Englewood avenue, Chicago.

FOR SALE—at REASONABLE PRICE, two good condition organs, one Kimball now in Court Theater, and the other, Möller, in Lyceum Theater, both Newark, N. J. Inquire of Myers & Shanley, Architects, Newark, N. J. [9]

FOR SALE—AUDSLEY'S "ART OF Organ Building," autographed edition. Two volumes. Unsold. Value \$75.00. What offers? Address F. H., 614 North Ridgeland avenue, Oak Park, Ill.

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POSITION WANTED—WOOD PIPE maker wants employment. Address G-2, The Diapason.

SUMMER SUBSTITUTES.

POSITION WANTED—COLLEGE ORGANIST, A. A. G. O., with wide experience in Evangelical churches, wants substituting for the summer in Chicago, Cleveland or Pittsburgh. Good references. Available after June 1. Address D-4, The Diapason. [tr]

POSITION WANTED—GRADUATE student in organ desires substitute work for summer. Prefers Cleveland or vicinity. References. Address E-4, The Diapason.

Claude L. Murphree



With the commencement organ recital June 1 Claude L. Murphree completed his fifth year as University of Florida organist. During these years he has given 112 recitals on the Andrew Anderson memorial organ in the university auditorium. The public recitals are presented twice monthly from September to June, frequently with local or visiting artists assisting. In the season just ended Mr. Murphree has played seventeen recitals, using thirteen different programs. A review of these shows fifty-nine composers represented by ninety-three selections, with J. S. Bach as the most played, ten of his compositions being presented. In addition to these recitals, Mr. Murphree has appeared as recitalist during the year in Lakeland, Jacksonville, Miami, Savannah and Atlanta, besides continuing his duties as organist for the First Baptist Church of Gainesville and his daily organ program over WRUE.

Mr. Murphree sailed for Europe June 28 from New York, and will study organ in Paris with Marcel Dupre, afterward joining a party of organists for a tour of Switzerland, Germany and Belgium.

Mr. and Mrs. N. Lindsay Norden and their daughter Elise are spending the summer at Osterville, on Cape Cod, Mass. Mr. Norden will be busy preparing a number of scores for production by the Brahms Chorus of Philadelphia and the Reading Choral Society, Reading, Pa. Both organizations will offer unusually interesting programs for the coming season.

PITTSBURGH ORGAN OPENED

Three-Manual Möller Has an Echo in Place of Choir Division.

A three-manual organ built by M. P. Möller was opened in the Waverly Presbyterian Church of Pittsburgh May 27 with a recital by Charles Heinroth. The instrument has an echo in place of the choir. This division has seven stops and is installed behind a side wall at the rear of the auditorium.

Specifications of the organ are as follows:

GREAT ORGAN.
Principal Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant for flues.
Tremulant for brass.
Harp, 4 ft., 61 bars.
Chimes (from Echo).

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.
Concert Flute, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Spitz Flöte Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.
Chimes, 21 tubes.
Chime Dampers.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft. (Swell), 32 notes.
Major Flute, 8 ft., 12 pipes.
Dolce Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft. (Swell), 32 notes.

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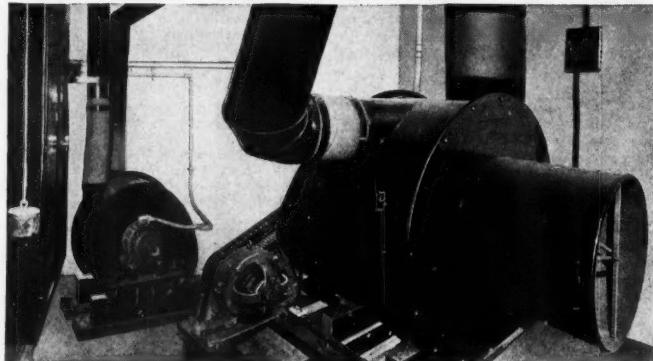
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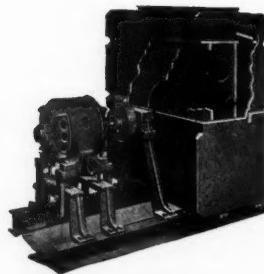
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